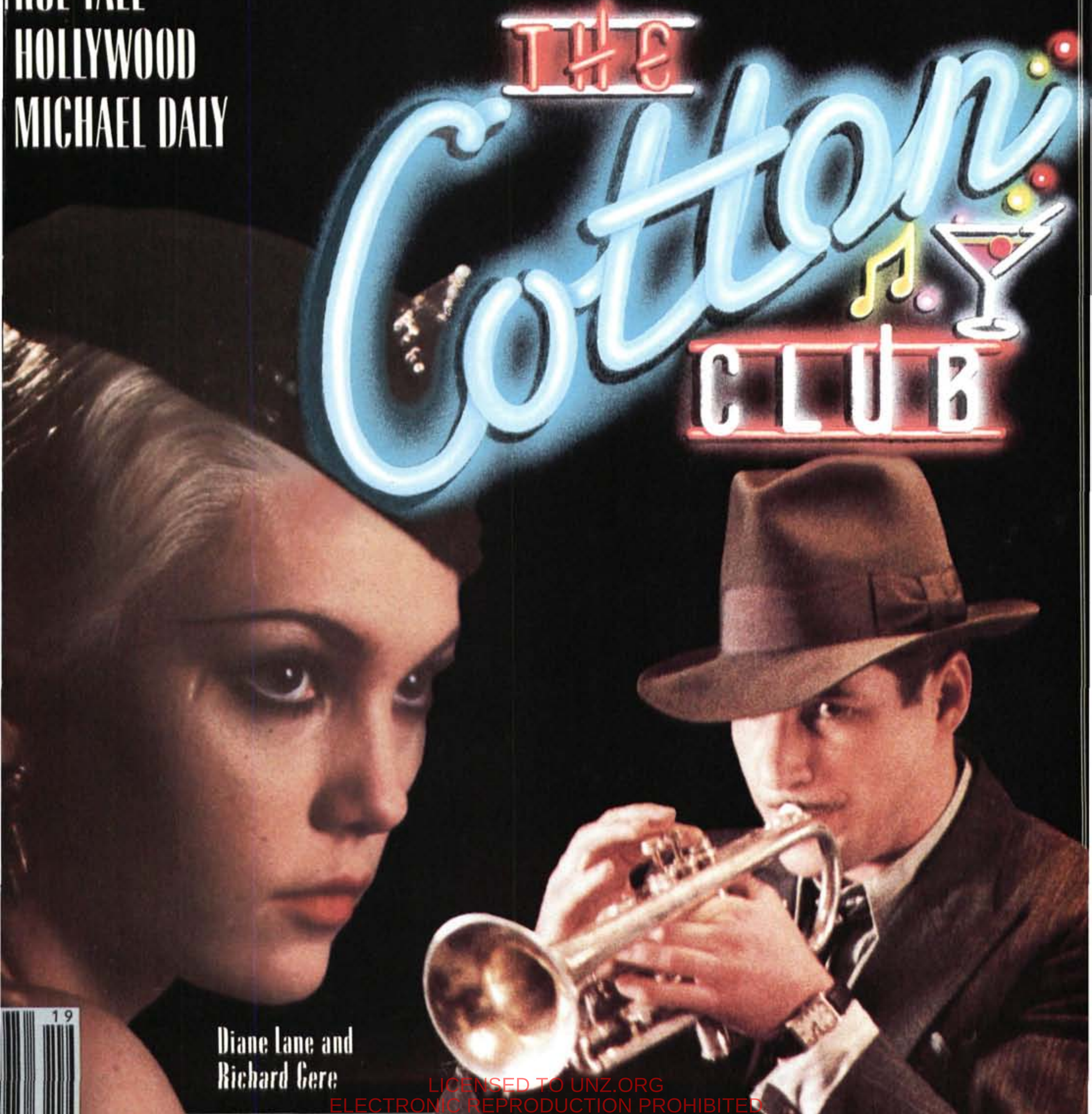
THEATER · RESTAU

Fast Track: Mr. Peepers Has Dinner at the Mayor's

NEW YORK

RUE TALE
HOLLYWOOD
MICHAEL DALY

The Making of THE Cotton CLUB



Diane Lane and
Richard Gere

19

U.S. Gov't Report

Carlton Box 100's
1 mg. tar, 0.1 mg. nic.

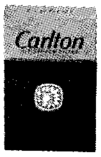
Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Compare to your brand
Carlton
100's
AIR-STREAM FILTER
"TAR"................LESS THAN 1 MG
NICOTINE...................0.1 MG

Analyses of the smoke of samples of Carlton Cigarettes are made periodically. Analyses during the most recent test period prior to the manufacture of the cigarettes in this package averaged:

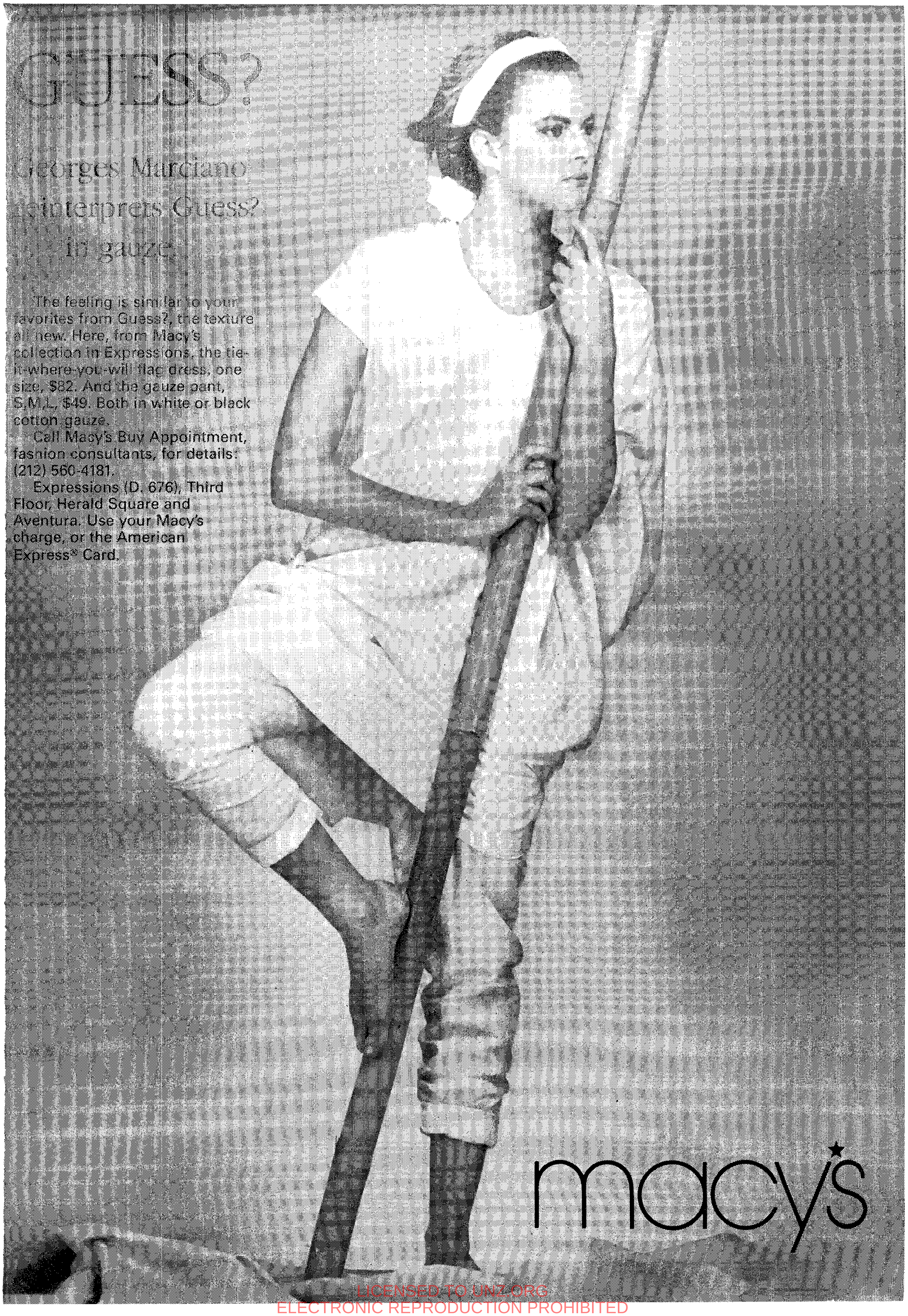
Box King—lowest of all brands—less than 0.01 mg. tar, 0.002 mg. nic.

Carlton is lowest.



U.S. Gov't Report—no brand lower than Carlton Box King—less than 0.5 mg. tar, 0.05 mg. nic.

Box: Less than 0.5 mg. "tar", 0.05 mg. nicotine; 100's Box: 1 mg. "tar",
0.1 mg. nicotine av. per cigarette, FTC Report Mar. '84.



GUESS?

Georges Marciano reinterprets Guess? in gauze.

The feeling is similar to your favorites from Guess?, the texture all new. Here, from Macy's collection in Expressions, the tie-it-where-you-will flag dress, one size, $82. And the gauze pant, S,M,L, $49. Both in white or black cotton gauze.

Call Macy's Buy Appointment, fashion consultants, for details: (212) 560-4181.

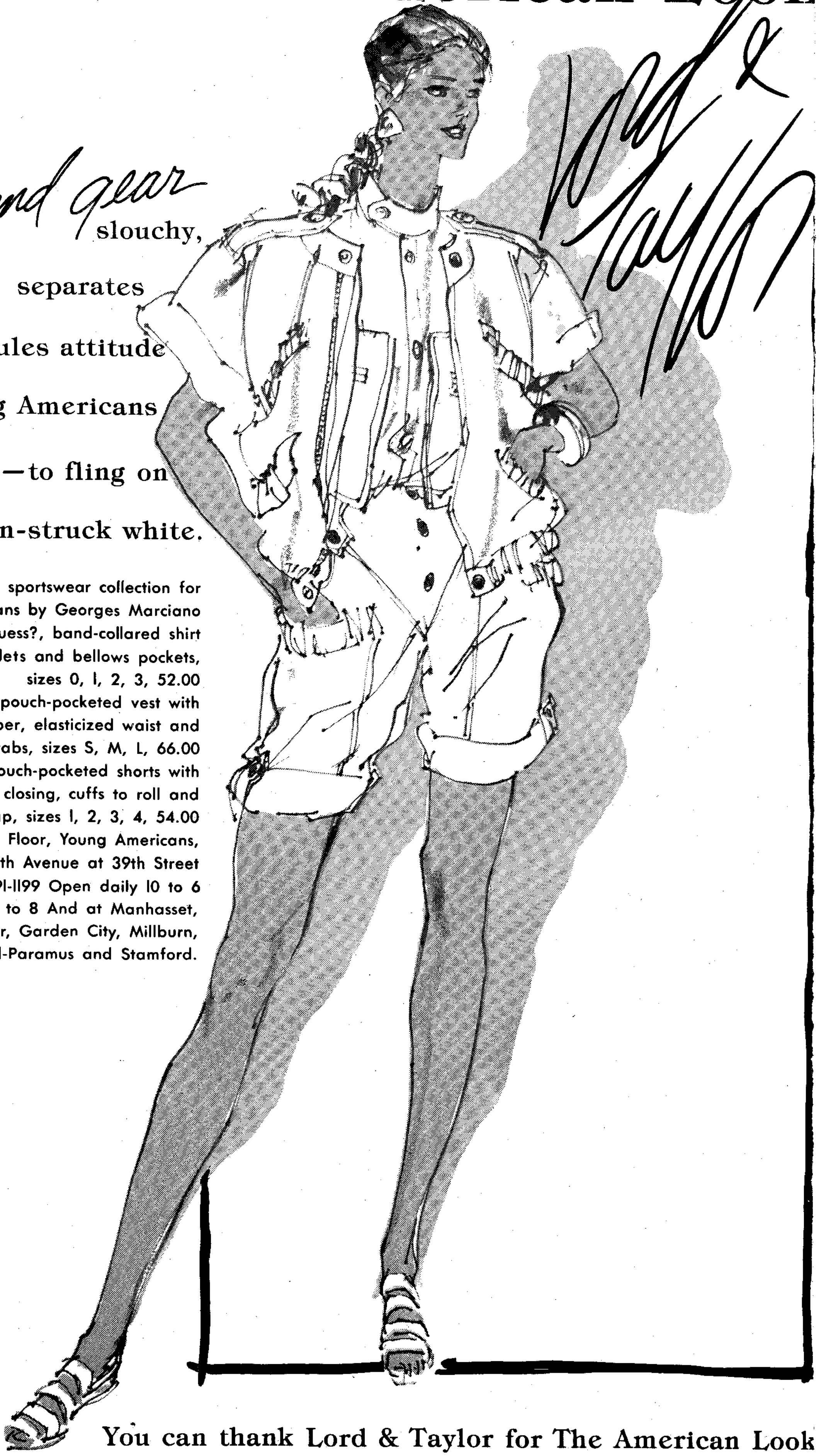
Expressions (D. 676), Third Floor, Herald Square and Aventura. Use your Macy's charge, or the American Express® Card.

macy's

The American Look

Weekend gear slouchy,
cotton separates
with a no-rules attitude
our Young Americans
love—to fling on
in sun-struck white.

From our sportswear collection for Young Americans by Georges Marciano for Guess?, band-collared shirt with epaulets and bellows pockets, sizes 0, 1, 2, 3, 52.00 pouch-pocketed vest with front zipper, elasticized waist and snapped tabs, sizes S, M, L, 66.00 pouch-pocketed shorts with snap-front closing, cuffs to roll and snap, sizes 1, 2, 3, 4, 54.00 Sixth Floor, Young Americans, Lord & Taylor, Fifth Avenue at 39th Street —call (212) 391-1199 Open daily 10 to 6 Thursday 10 to 8 And at Manhasset, Westchester, Garden City, Millburn, Ridgewood-Paramus and Stamford.



You can thank Lord & Taylor for The American Look

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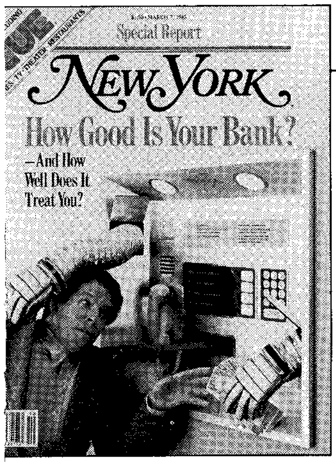
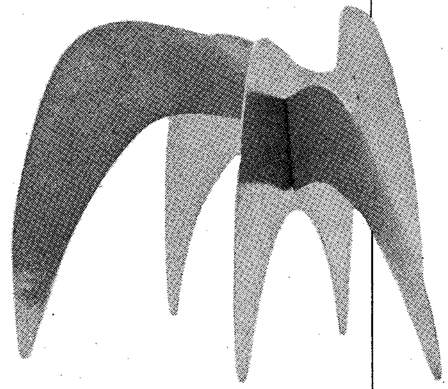


Another National Magazine Award for *New York*

For the second year in a row, *New York* is a winner of a National Magazine Award, the most important in the magazine world. Last year, *New York* won the award for design. This year, the award is for service to the individual. The magazine was cited for its March 7, 1983, special report, "How Well Does Your Bank Treat You?" written by Jeff and Marie Blyskal and edited by Deborah Harkins—"the kind of service the reader needs to live more easily ... it made compelling reading." Also last week, Edward Kosner, *New York*'s editor, was elected president of the American Society of Magazine Editors.



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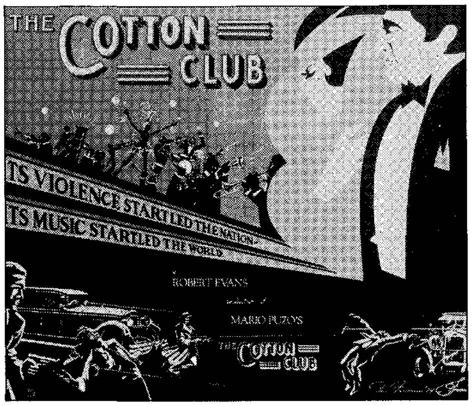
he Making of *The Cotton Club*

y Michael Daly

1979, movie producer Robert Evans ought the rights to a history of Harlem's ottest jazz-age nightclub, the Cotton Club, d started to look for backers. He pre- nted a deal for a $20-million movie—a ory of love, violence, and gangsters—that ould be written by Mario Puzo, star Syl- ster Stallone or Richard Pryor, and be rected by Evans himself. Six years, several ading men, $47 million, and 30 shooting ripts later, Evans didn't have even his merican Express card left. But the new wners of the picture have a two-hour film that will have to take in $150 million simply to break even. Richard Gere, who did star, and Francis Coppola, who eventually directed, each walked off the set during production; one morning the entire cast and crew refused to work because their pay had failed to arrive. "It was like a great mystery," says Lisa Persky, who plays a gangster's wife in the film, "and the pieces came together one by one." For all the controversy, people who have seen the rough cut of the film, which will open before Christmas, are saying that it isn't just good, it may even be great. Michael Daly spent four months talking to all the players in this extraordinary true tale of Hollywood.


THE COTTON CLUB
ITS VIOLENCE STARTLED THE NATION
ITS MUSIC STARTLED THE WORLD
ROBERT EVANS
MARIO PUZO'S
THE COTTON CLUB

EPARTMENTS

8

n Madison Avenue: ock 'n' Roll Marketing

y Bernice Kanner

ponsoring rock stars is the newest twist in dvertising—give a lot, get a little.

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ityside: Monsters in the Hudson

y Tony Scherman

pring means that the Atlantic sturgeon—ach bigger than a man—are returning to e Hudson to spawn.

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esign: Making Do at the Mayfair

y Marilyn Bethany

hough displaced by renovations, Bill Blass maintaining the style to which he's be- me accustomed.

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Vine: omplementary, My Dear Watson

y Alexis Bespaloff

sampling of recent California releases that o well with the light foods of spring and mmer.

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By Anthony Burgess and Rhoda Koenig

A biography of H. G. Wells by his natural son; a biography of Mrs. Bernard Berenson by herself.

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By John Simon

As heroes go, Tally's Captain Scott comes off better than Ustinov's Beethoven.

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Superlative releases by Söderström, Popp, Hynninen, and Fischer-Dieskau show just how much we're missing by not hearing these singers more often in person.

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Three painters from down under show us the sort of rough and readymade art that comes out of an island continent.

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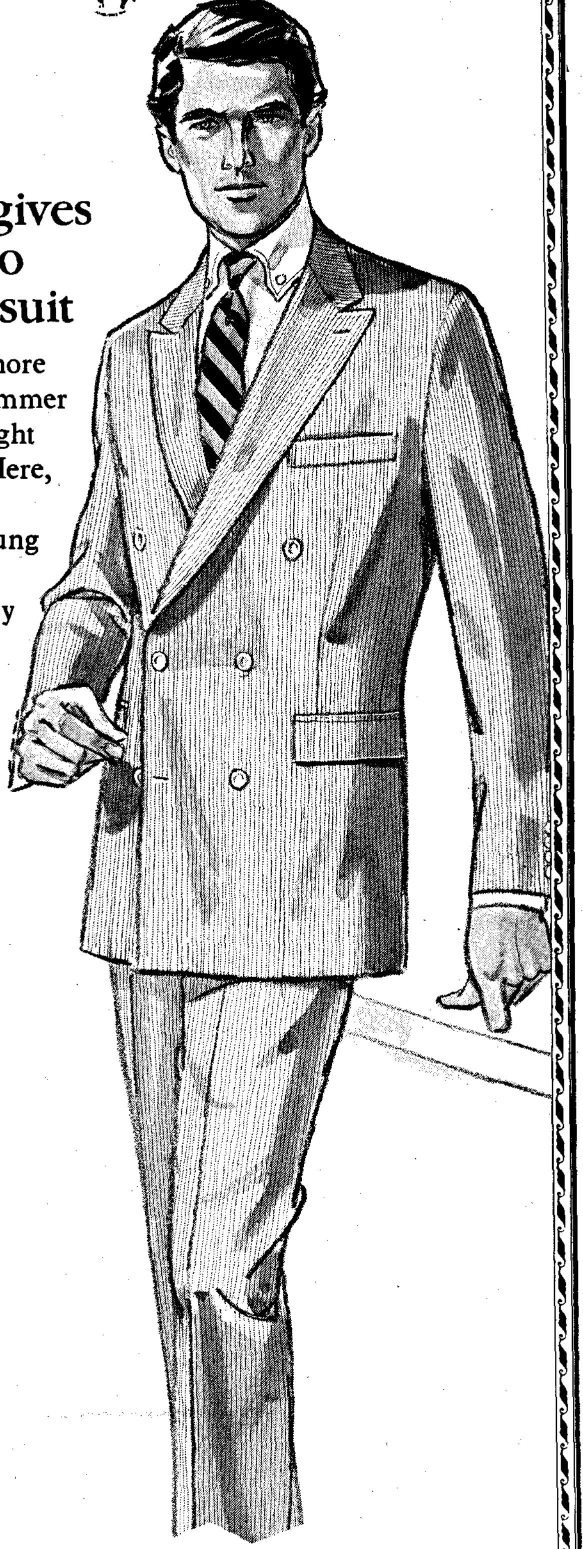

Brooksgate gives a new look to the pincord suit

Few materials are more compatible with Summer than crisp, lightweight washable pincord. Here, the trimmer lines preferred by the young Brooksgate man are further enhanced by our double-breasted model. Of classic blue-white polyester and cotton blend. Sizes 36 to 44 regular; 36 to 41 short; 37 to 44 long. Coat and trousers, $160

With it our Brooksgate cotton oxford, button-down collar shirts, $23. Silk Rep neckwear, $12.50

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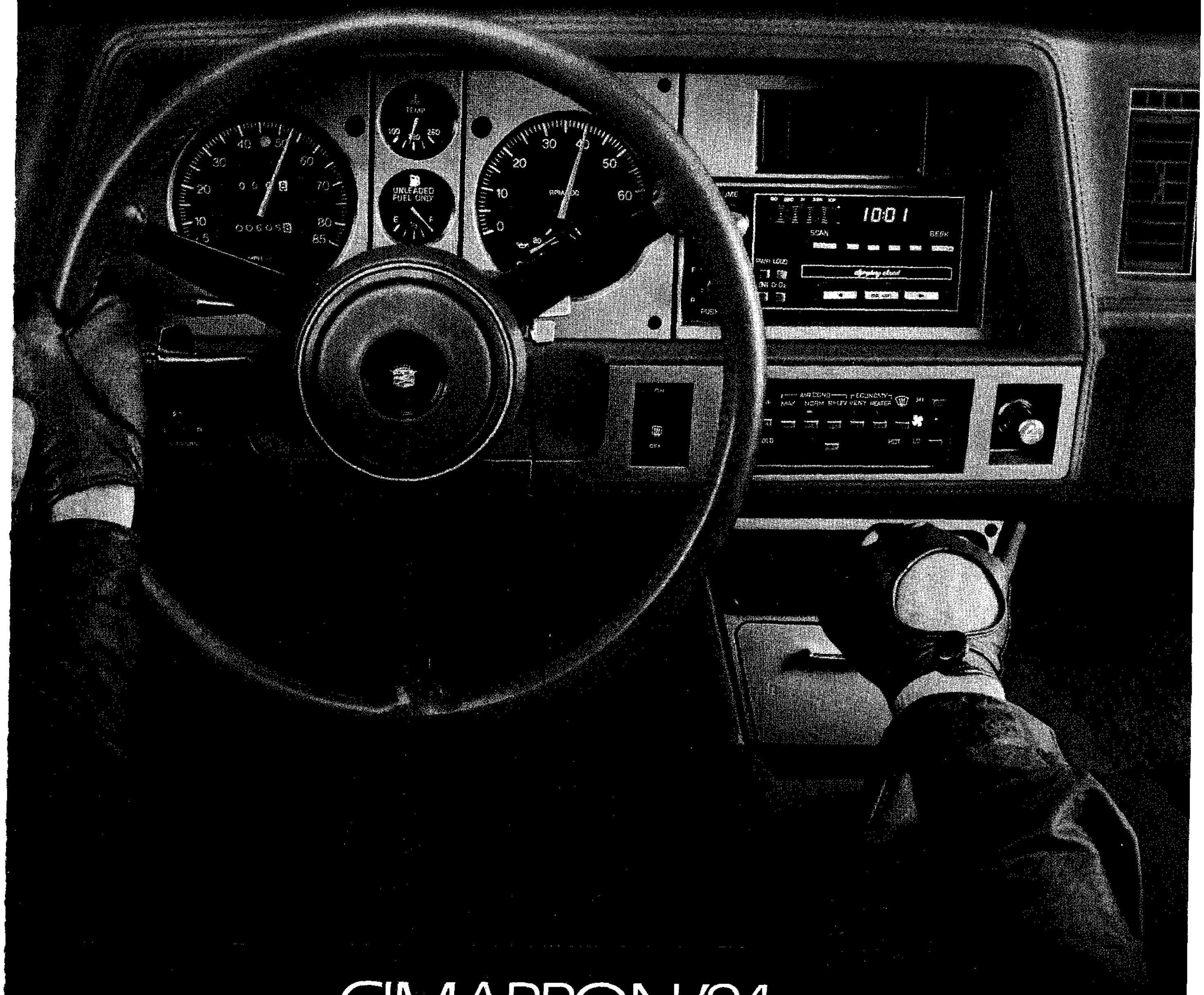


CIMARRON '84
THIS ONE'S GOT THE TOUCH.

The Cadillac touch. It's everywhere. You can feel it when you put Cadillac's road-hugging Touring Suspension to the test. You can see it ...inside and out. From leather-faced front buckets with lumbar support to aluminum alloy wheels. It's attention to detail, too. Like push-button air. And tungsten halogen fog lamps. You've got to drive this car...and experience the Cadillac touch. Cimarron '84.

BEST OF ALL...IT'S A CADILLAC.

Let's Get It Together...Buckle Up.

Nautilus® bring fastest way to a trin

Now, maintaining a lean waistline doesn't have to be a full-time occupation.

Spartan diets aren't fun.

And ordinary exercises like running and tennis don't do much either. Because no matter how hard they work your arms, legs and lungs they just don't challenge the abdominal muscles.

A trim waist without sacrifice.

Finally, there's a quick, efficient way to have the lean, flat stomach you want—thanks to an extraordinary invention from Nautilus: the new home Abdominal Machine. An engineering triumph so powerful it tones and tightens your mid-section *in less than 10 minutes a day.* Applying the same advanced principles to abdominal exercise that have made all Nautilus body conditioning equipment legendary—*variable resistance.*

Variable resistance. The key to fast progress.

Fixed weights, like barbells, are limited in their ability to exercise muscles. Why? Because the structure of every muscle is unique, and each one has different capacities at different points in contraction. (For example, the biceps can lift more weight near full contraction than when extended.) In practice, this means that the amount of fixed weight you can lift is limited by the muscles' weakest point. So barbells light enough to lift with reasonable effort aren't heavy enough to work the strongest parts of your muscles.

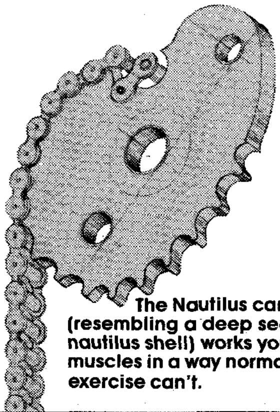
Nautilus overcomes this limitation with a simple, brilliant invention: the cam. The cam's genius is that it automatically varies the amount of weight (or resistance) you work against, challenging a muscle at every point in its contraction. The harder one part of a muscle can work, the more resistance a Nautilus cam gives it—through its *entire range of movement.* And without the danger of strain or injury.

The new Nautilus Abdominal Machine uses the same principle to tighten your stomach. And does so with such efficiency you'll start to feel results in only one or two workouts.

You literally see results in a few short weeks. No other form of exercise even comes close.

Five minutes of Nautilus versus an hour of situps.

Everyone considers doing situps or leg-lifts. If you've ever tried doing them regularly, you already know what a grueling exercise in futility they are. Worse yet, increasing the number of repetitions is wasting even more of your time. And the reason is not readil apparent: situps and leg-lifts never work your abdominals to capacity because it's actually the hip flexor muscl that are doing most of the work. And since resistance is limited to the weigh of the upper body alone—it would tak a torturous number of repetitions to noticeably increase your abdominal strength.



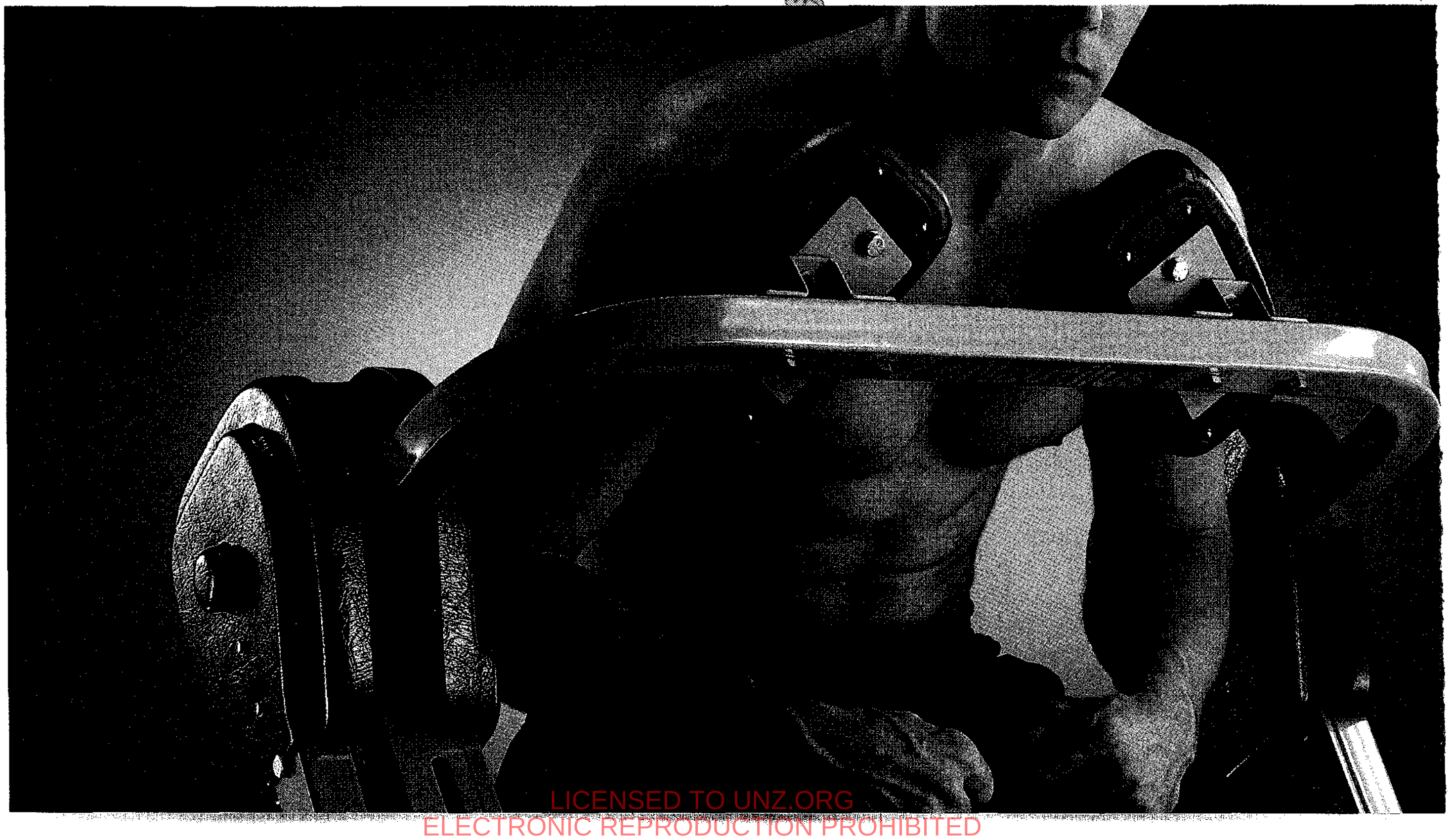
The Nautilus cam (resembling a deep sea nautilus shell) works your muscles in a way normal exercise can't.

Nautilus exercise is totally different. The Abdominal Machine is precisely engineered to completely isolate and work your abdominals. This is exe cise that leaves you elated instead of exhausted.

Sitting on the comfortable, padde seat, you begin your workout by pushing the movement arm forward and down, as far as possible. As your abdominals contract you feel an inv orating warmth; pause a mome and slowly raise back up (releas yet still pressing against the machine's resistance). You get *twice* the workout, strengthening you muscles on both the forward an back strokes. This positive/negative resistance is essential to ba anced muscle development.

As your strength grows, nine tension settings from mild to strenuous let you gradually increase the resistance. A muscle needs constant challenging to remain vigorous.

Exercising on Nautilus five

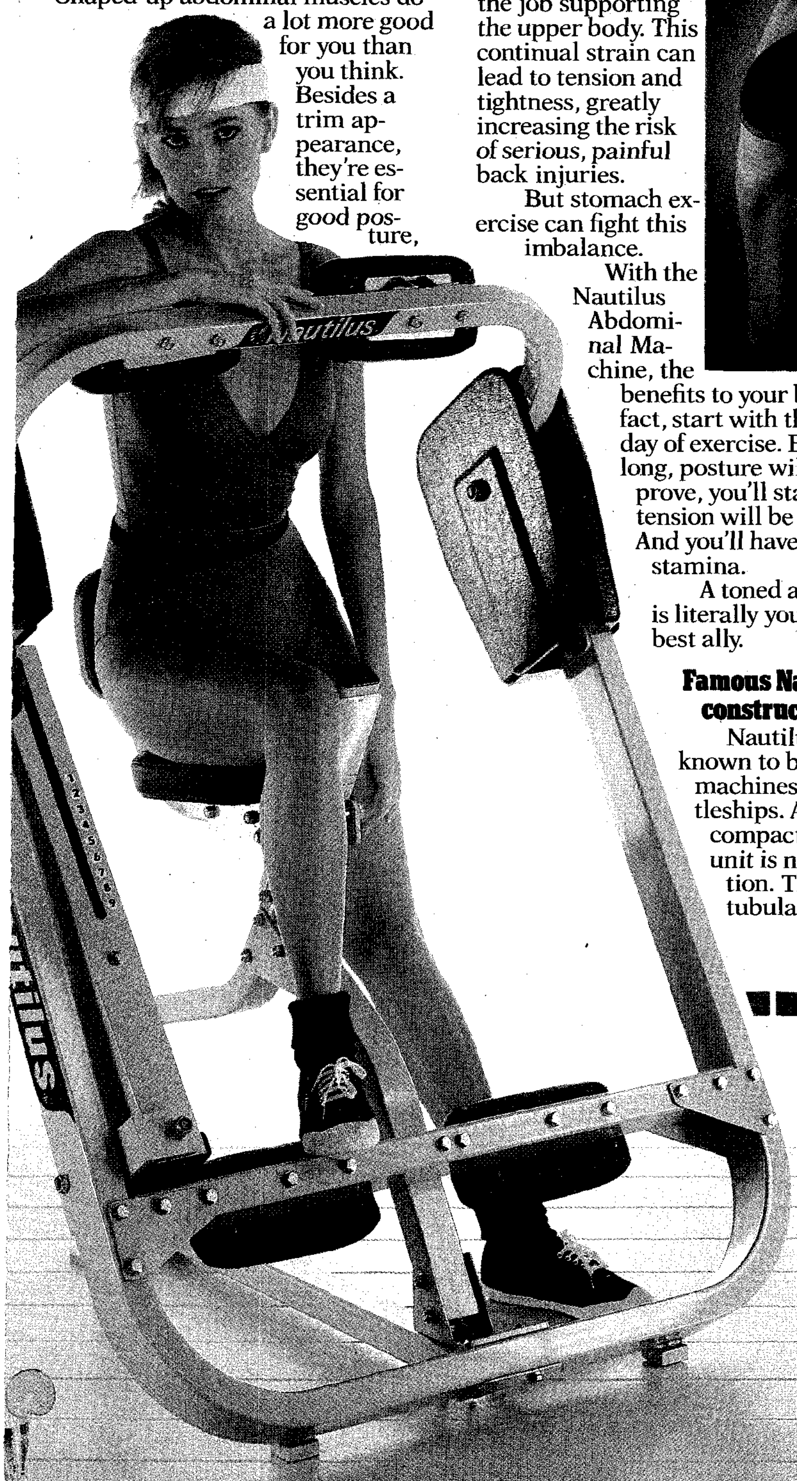


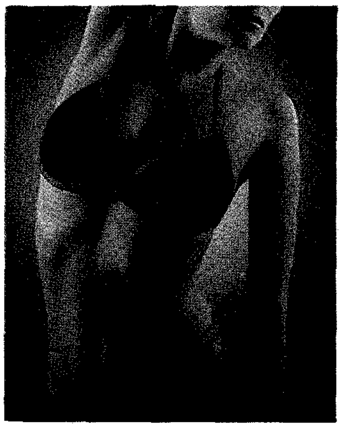
ome the ight stomach.

ninutes a day, three times a week is all t takes to turn a flabby tummy into a ight, strong stomach.

strong stomach–a friend to your back.

Shaped-up abdominal muscles do a lot more good for you than you think. Besides a trim appearance, they're essential for good posture, proper breathing and even a healthy back. Because without full, firm abdominal support your lower back is forced to take on more and more of the job supporting the upper body. This continual strain can lead to tension and tightness, greatly increasing the risk of serious, painful back injuries.





But stomach exercise can fight this imbalance.

With the Nautilus Abdominal Machine, the benefits to your back, in fact, start with the first day of exercise. Before long, posture will improve, you'll stand taller, tension will be lessened. And you'll have more stamina.

A toned abdomen is literally your back's best ally.

Famous Nautilus construction.

Nautilus is known to build their machines like battleships. And this compact home unit is no exception. The husky tubular steel frame will stand up to a lifetime of energetic exercise. All contact surfaces are cushioned with high density foam and covered with tough, double gauge Naugahyde. Measures 48 × 38 × 35½". Weighs 150 lbs.

Minimal assembly is required and takes less than 5 minutes. Comes with full instructions, exercise program and 90 day warranty. And you don't have to move a muscle to own it.

The Nautilus Abdominal Machine is available to you by mail with a free phone call to The Sharper Image.

Home test Nautilus risk-free for 30 days.

In the past 12 years Nautilus has changed the way the world exercises. Today, over 3½ million men and women stay in shape on Nautilus equipment—including professional football players, olympic skiers and marathon runners. And now this legendary company brings that wealth of experience into your home.

Best of all, you have 30 days to try your Abdominal Machine, absolutely risk-free. You must be fully satisfied with the results or simply return it for a full refund. (Please allow 3 to 4 weeks for delivery).

Call toll-free or write today to order the remarkable Nautilus Abdominal Machine. And in only minutes, do for your stomach what diet, weights and hours of sweat can't.

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For fastest delivery, credit card holders please call toll free. Order product #MNT200 for the Nautilus Abdominal Machine. Or send a check for $485 plus 55.00 delivery. CA residents add 6% tax.

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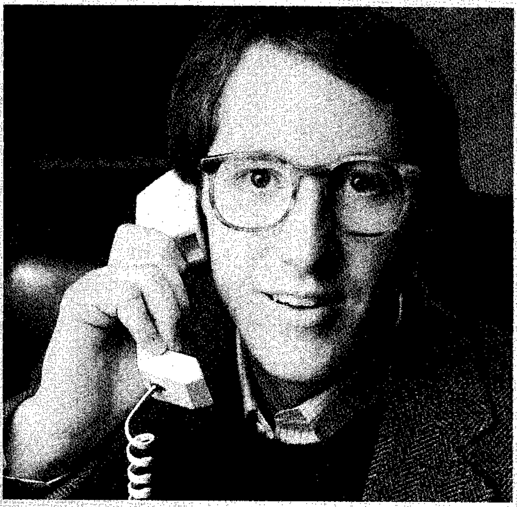

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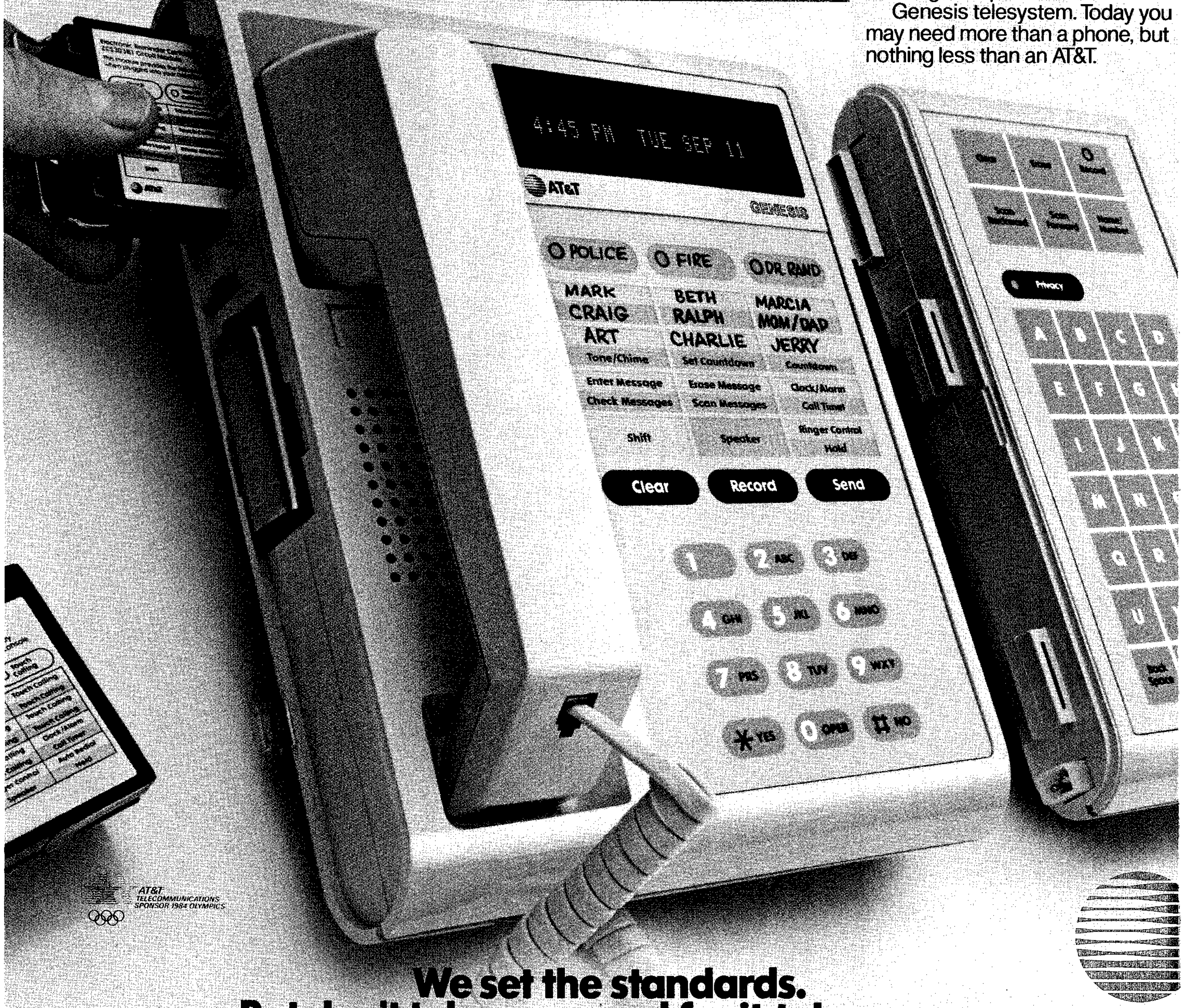
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LETTERS

Bullets or Billets?

WHEN THE PARK AVENUE RESIDENTS lose in their efforts to protect their neighborhood against the hordes of bums and vagrants (recently exalted as "homeless men"), local leftists will once again run roughshod over productive citizens ["Cityside: The Homeless on Park Avenue," by Joe Klein, April 16]. These people have worked all their life in order to live where they do.

Stephen R. Kruft
Aberdeen, N.J.

AS A FORMER COMPANY COMMANDER AT New York's Seventh Regiment, I was amazed to read that the governor, as commander in chief of the militia, has been so irresponsible. The National Guard, when not in service, is the state's agency for quelling civil disturbances and assisting during emergencies. In the sixties, I was called to the armory at night for two emergencies—the first during the great blackout, the second during the Harlem riots. The vision of several hundred men scrambling over 400 drunks drying out on the drill-shed floor and struggling to get weapons and equipment during an emergency is frightening. The governor seems to misunderstand his militia's mission and its use of armories.

John M. Mitchell
New Canaan, Conn.

I HAD THE MISFORTUNE TO RENT AN apartment on the third floor of a building that faces the entrance to the Park Avenue shelter. I had always been led to believe that by living on Park Avenue, one was protected from the harsh realities of New York life. Naturally, one pays for this privilege. However, because of the incessant disturbances, the shelter staff's apathy, the urinating and defecating in the street, the constant noise and screaming at 6 A.M., the beer-bottle-strewn gutters, and the homeless men's accosting me outside my front door, I felt that my money was being wasted. I recently heard that my old apartment has not been let for the last four months. I wonder why.

C. B. Kandel
Manhattan

I SHARE THE CONCERN OF THE MILITARY that housing 400 homeless men—many with histories of alcoholism, drug abuse, and mental illness—within a few feet of a storehouse containing 1,000 automatic weapons and 12,000 rounds of ammunition will create an unmanageable security risk. This community is one of the most sensitive in the city to the needs of the homeless.

Roy Goodman
Senator, New York State
Manhattan

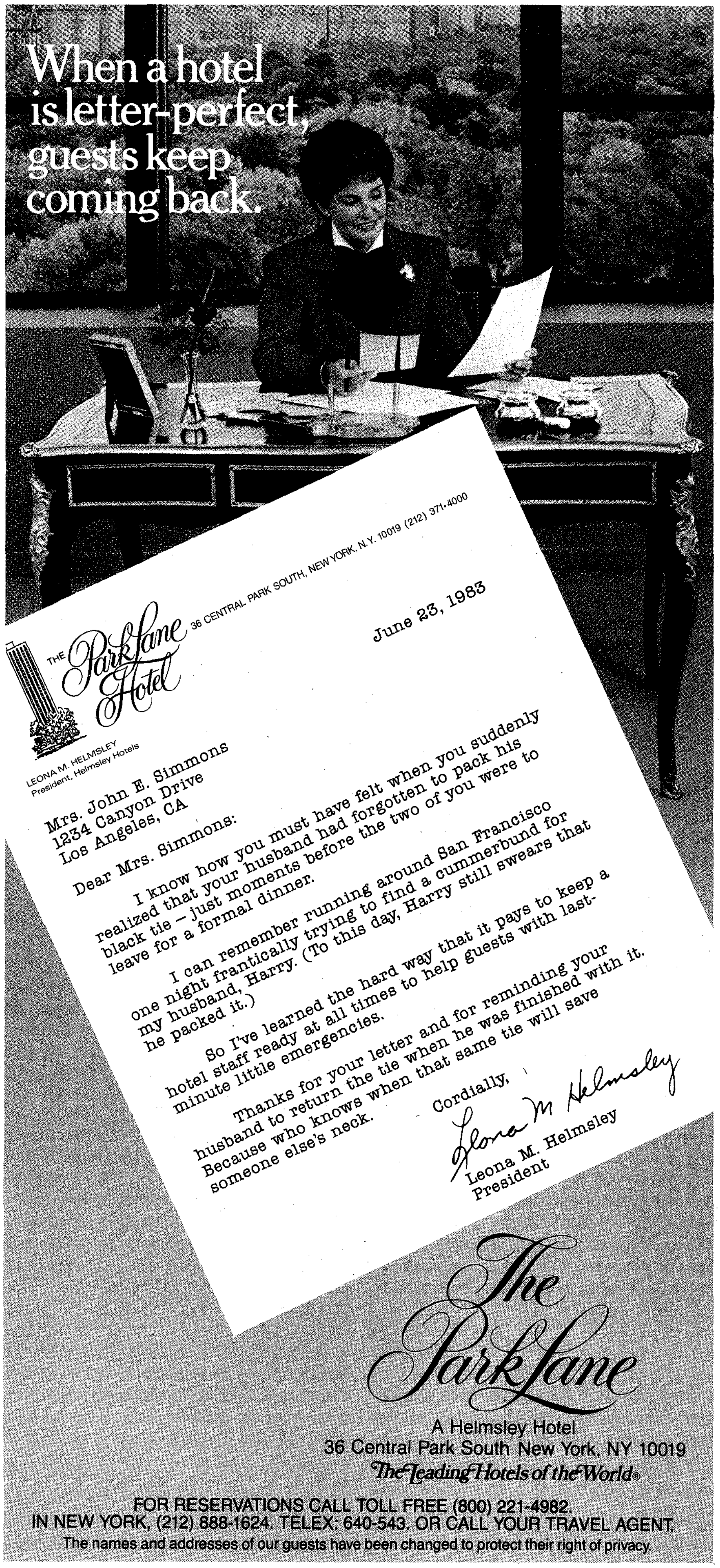
Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

IT'S UNFORTUNATE THAT THE CONDITIONS aren't perfect for the men at the armory, but if anyone seriously thinks that's why the Park Avenue residents are against the shelter, they are being naïve. It's obvious that these people are just snooty. They are having to deal with what the rest of us New Yorkers have had to put up with for years—the less pleasant aspects of this city. As for the ammunition locker having only one lock, why not buy more locks? There is no reason "nicer" areas of the city should be excluded from what the rest of us experience. Are preppy boys' tennis courts really more important than providing a place for homeless people to sleep?

Pat Anderman
Manhattan

Two Cheers for the Met

PETER G. DAVIS'S ARTICLE "WHAT'S Wrong With the Met" [April 9] should have been titled "What's Wrong With Criticism of the Met." First, there's his list approach—who's not singing at the Met this season. Why doesn't anybody ever start with a list of who *is* singing at the Met? I don't think any opera company has all the major singers in the world in any given season. And I don't know what one opera house would do with all that talent. We could each make up our lists of the singers we'd like to see at the Met, but they'd probably differ widely . . . and a few might even coincide with the list of singers who are appearing next year; it isn't such a bad list. Davis next reports the complaint of a board member about the scheduling of *Lulu* and *Wozzek* in one season: "The box office must have a death wish." Does Davis really agree that it's unreasonable to schedule for the first time both of Berg's operas in a season that marks the centennial of Berg's birth? Or that six performances of one and eight of the other will really break the box office? Then there's the Renata Scotto question. I think Met audiences and New York critics suffer from the "I wouldn't belong to a club that would have me for a member" syndrome. They reject any


When a hotel is letter-perfect, guests keep coming back.

THE Park Lane Hotel
36 CENTRAL PARK SOUTH, NEW YORK, N.Y. 10019 (212) 371-4000
LEONA M. HELMSLEY
President, Helmsley Hotels

June 23, 1983

Mrs. John E. Simmons
1234 Canyon Drive
Los Angeles, CA

Dear Mrs. Simmons:

I know how you must have felt when you suddenly realized that your husband had forgotten to pack his black tie – just moments before the two of you were to leave for a formal dinner.

I can remember running around San Francisco one night frantically trying to find a cummerbund for my husband, Harry. (To this day, Harry still swears that he packed it.)

So I've learned the hard way that it pays to keep a hotel staff ready at all times to help guests with last-minute little emergencies.

Thanks for your letter and for reminding your husband to return the tie when he was finished with it. Because who knows when that same tie will save someone else's neck.

Cordially,

Leona M Helmsley
Leona M. Helmsley
President

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The names and addresses of our guests have been changed to protect their right of privacy.

singer who appears here with any reg larity and yearn for those who cancel will. Davis might have noted the curre tendency of singers to abrogate co tracts. Opera companies are bound l contracts made five years in advanc but singers seem to appear only whe they feel like it. And the critics critici the companies—but never the singers

David Morg
Manhatta

LOOKING BACK TO ONE SEASON years past, when the Met had a sing highly visible manager, Rudolf Bing, or could also make an impressive list major singers and conductors who we not at the Met. In the pit, you would n find Herbert von Karajan, Carlo Mar Giulini, Tulio Serafin, and Georg Sol Instead there were Kurt Adler, Mart Rich, and Ignace Strasfogel on quite few unenchanted evenings. Onstag you would not see Mario Del Monac Franco Corelli, Giuseppe Di Stefan Maria Callas, Elisabeth Schwarzkop Leontyne Price, Régine Crespin, Eb Stignani, Fedora Barbieri, Hans Hotte Dietrich Fischer-Dieskau, Gottlob Fric and Boris Christoff. And this was whe there were more world-class singe than there are today, and fewer co tinental opera houses bidding for the services.

John W. N. Franc
Brookly

Anatomy of a Murder

I WAS OUTRAGED BY LINDA WOLFE "Death in the Video Arcade: A Story Two Families" [April 9]. I can sympa thize with the tragedy Jonny Habib death must have been to his family, bu why was this piece so one-sided? Whe was the story of Joey Brennan's family After four pages about the wealthy Ha bib family, the working-class Brennan received four columns.

Barbara Gibbo
Manhatta

DURING THE WEEK THAT YOUR STORY O the brutal murder of Jonny Habib ap peared, two other senseless murde made headlines. One involved a girl wh was stabbed in her high school afte transferring from another school be cause it was too dangerous. The othe involved a subway attack in which th victim touched the third rail. It is sad t realize that people can't be safe either i the places they must go to—schools an subways—or in the video arcades the visit by choice.

David Kah
Manhatta

I WAS A VERY CLOSE FRIEND OF JONNY' for many years and was deeply affecte by the loss of this exceptional youn man. The Brennans' attempts to sympa ize with Jonny's friends and family an't help us deal with this tragedy.

Name withheld
Manhattan

Vashington Heights

TAKE EXCEPTION TO JOHN LEONARD'S riticism of Washington's military ability 'Television: Curious George," April 9]. is true that Washington lost more attles than he won, but he *did* win the ast battle and the war. At the beginning f the Revolution, he took over a ragtag ass of volunteers and made an army of hem. Many enlistees signed up for short eriods and just left to go back to their arms when they felt it was necessary. or seven long years, Washington was ble to keep this army together. Until the atter part of the war, when supplies ame from the French, his army was oefully undermanned, underfed, and nder-armed. It was his strategic thinkng that brought the American and rench armies to Yorktown, where they rapped Cornwallis and forced his surender. Granted Washington did not ave the education and political genius f such men as Hamilton and Madison. ut I can think of many other presidents ho were far worse.

Selvan Davison
Manhattan

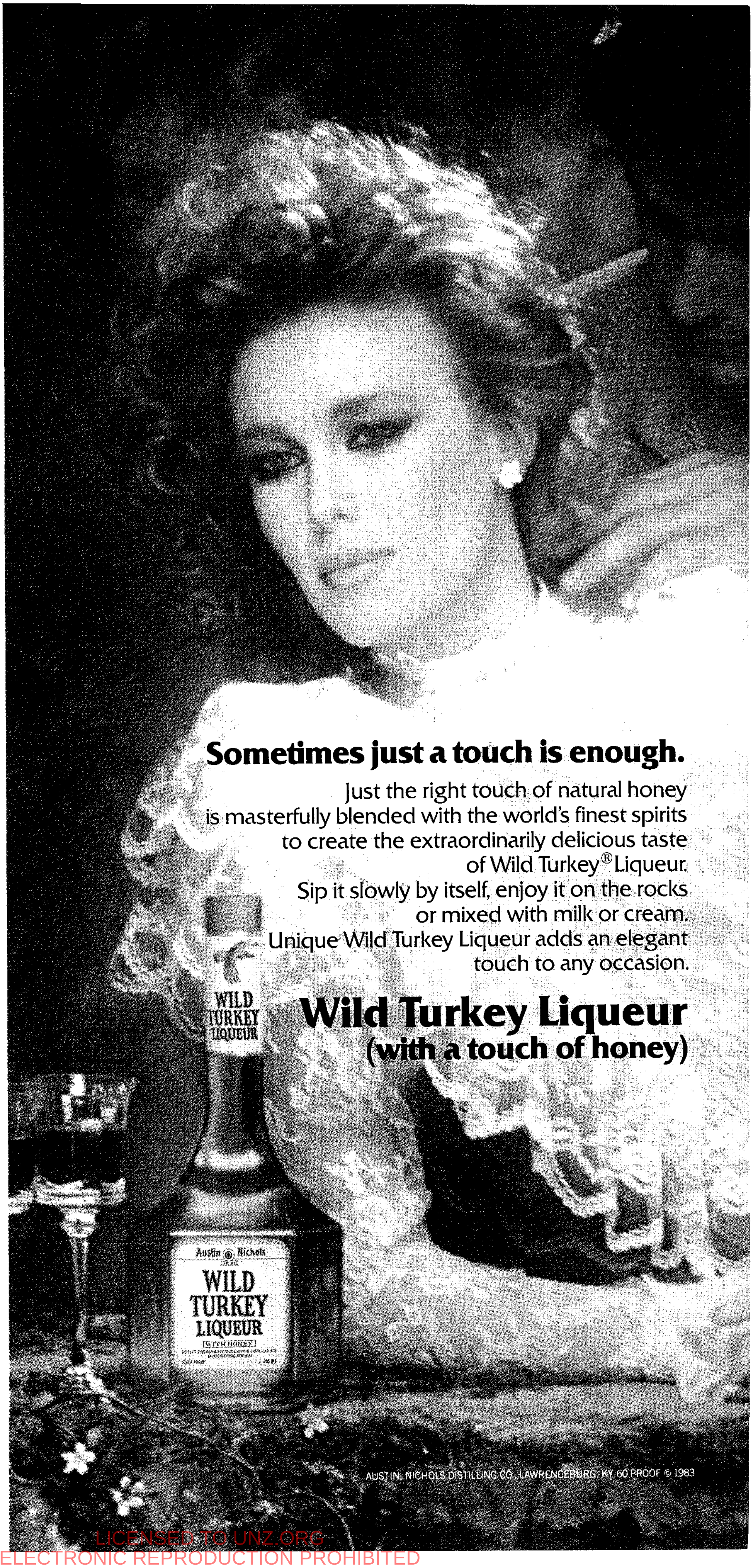
N MOCKING AND MALIGNING GEORGE Vashington, the only great leader who ver relinquished his power in favor of emocracy, John Leonard has not only rought his own tastelessness to new epths but has clearly exposed his rofound ignorance.

Daniel Weiss
Manhattan

Boat People

THE ISSUE AT THE 79TH STREET BOAT Basin is not privacy ["Intelligencer," by Sharon Churcher and Mary Murphy, March 26]. The issue is preservation of he homes of over 100 families who live year-round at the Boat Basin. The Hudson Harbor Preservation Association, which represents most Boat Basin residents, wants to work with the city. We have done as much as we can on our own to comply with the 1980 court settlement. But there are steps that only the Parks Department can take to meet Fire Department requirements and bring the marina up to acceptable standards. Last year, in desperation, we initiated a suit against the city's concessionaire (whom the city is also suing), but we have not sued the city; we are grateful for Commissioner Stern's past support. New York City is trying to redevelop the lost parts of its magnificent waterfront. Let's not lose what's still there.

Nathan Chess
President, H.H.P.A.
Manhattan



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INTELLIGENCER

BY SHARON CHURCHER
AND MARY MURPHY

Benjamin Ward Involved in Night-Court Fracas

AN ODD EPISODE HAS come to light in which, a legal official ays, Benjamin Ward, who now the city's police commissioner, caused a loud isturbance in a Manhattan ourtroom last year.

The official, an eyewitness o the February 15, 1983, inident, says he believes Ward, who was commissioner of correction at he time, was drunk. Another official, Judge Jack Roenberg, who was on the ench that night, says he was told by an officer that Ward was "under the weather." A Ward spokeswoman says it's simply that Ward has "a very loud voice."

Here's what happened: Ward walked into Manhattan night court accompanied by a woman and "became quite aggravated and angry and overly loud," according to the eyewitness, who says a court officer threatened to eject Ward.

"He was intoxicated. I had gone close enough to him to smell liquor on his breath," the official claimed. Ward, an ex-police officer, shouted at the cops in court for "being out of uniform," then berated the judge, who was waiting for Legal Aid lawyers to return from the dinner recess, said the official. "He said . . . there was no work being done. . . . He said the D.A. belonged in the pen with the prisoners."

Rosenberg, now an acting supreme-court judge, recounted to *New York,* "I told Commissioner Ward I appreciated a public official being there, but I would appreciate it if his voice was lowered. He quieted down and eventually left."

Deputy Police Commissioner Alice McGillion, who was not in the courtroom but was speaking for Ward, said the commissioner couldn't recall if Rosenberg had asked him to quiet down. She said he was not intoxicated, simply irked that "Legal Aid had taken a long meal break. He talked to the judge about holding Legal Aid in contempt," she added—a remark that Rosenberg also recalled.

As for the noise, "he's got a very loud voice," she said. "Apparently some of the cops had their uniform tops on with jeans. Being an ex-police officer at the time, he felt they should have been properly dressed."

De Palma's X Goes R Way

I'M SICK OF BEING CENSORED," BRIAN DE Palma said before he wrote *Body Double.* But now that Columbia Pictures executives have read an early draft of the film and expressed their "shock and dismay," the producer-writer is apparently having second thoughts about his plan to make the new movie into an X-rated, "wild, erotic roller-coaster ride."

One producer says he was startled to find a scene about ten minutes into the script in which a woman masturbates. "I heard an auditioning actress tell De Palma, 'I'm not about to do that on the screen,' " he told *New York.*

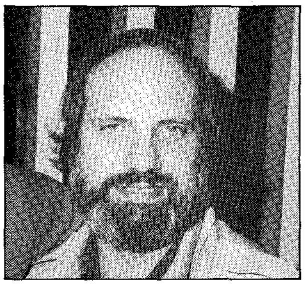
Another producer remarked, "If the picture goes as I've heard, it will be a new low for Hollywood. I just can't imagine that a company owned by Coca-Cola would shoot this the way it read."

Indeed, Columbia spokesman Rob Harris says that although De Palma had even considered porno star Annette Haven for a leading role in *Body Double,* he now plans on qualifying for an R rating—and "knew all along he was making an R picture."

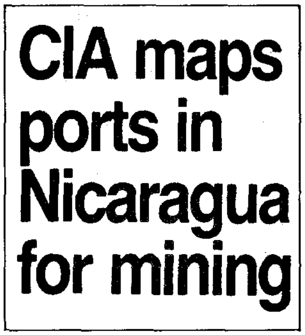
Does that mean that the masturbation scene has been deleted? Harris wouldn't comment on that, but said, "There have been some revisions. The narrative scenes and dialogue are essentially unchanged." Haven didn't make it into the movie, Harris added.

De Palma, who has called critics of his increasingly controversial work "stuffed shirts," refused to talk to *New York.*

Ward: *"Very loud."*



De Palma: *R-rated.*



CIA maps ports in Nicaragua for mining

July headline: *Missed.*

Mining Plan: In the Paper

SENATOR DANIEL PATRICK MOYNIHAN and his Capitol Hill colleagues would have known the C.I.A. was planning to mine Nicaragua's harbors almost a year earlier if they had read a front-page story in Baltimore's *Sunday News American* or the San Francisco *Examiner* on July 17, 1983—or even their own *Congressional Record,* where the story ran verbatim on July 21.

Representative Sala Burton, of California, had had the July 17 story, by Hearst News Service foreign editor John Wallach, inserted into the *Record.* The story said the C.I.A. had requested detailed maps of three Nicaraguan ports as part of a covert mining plan.

"It's totally misleading for these guys to scream that they knew nothing about the plan," Wallach contended. He says he talked to a top critic of the administration's Central American policy, Representative Clarence Long, for the story, briefing him on it.

The mines, planted in January, were to have been put in place last May, Wallach's story said. The U.S. drew back "at the last minute," he reported, after "Long . . . conferred with C.I.A. director William Casey, warning such a plan would violate the law."

On TV recently, Long denied he had known Casey's plans. "I am not aware that Mr. Long talked to Mr. Casey," Long aide Michael Granoff told *New York.* Moynihan's press spokesman, Lance Morgan, added, "The C.I.A. has a statutory obligation to keep us informed, and it is the only definitive source."

hotographs: top, Fred McDarrah; center, David McGough/D.M.I.

Did Preppy Overstep?

DEWAR'S WAS DELIGHTED WHEN IT RECEIVED a letter from Lisa Birnbach, editor of *The Official Preppy Handbook*, saying she drinks that brand of scotch and offering to appear in one of its "profile" ads. Unfortunately, the ad has other writers considering a lawsuit.

The ad quotes Birnbach as saying "there is life after writing *The Preppy Handbook*." But the other writers of the book—Carol McD. Wallace, Jonathan Roberts, and Mason Wiley—claim they are responsible for two-thirds of the work. A close acquaintance of the disgruntled three said, "They want to get a cease-and-desist order against Dewar's."

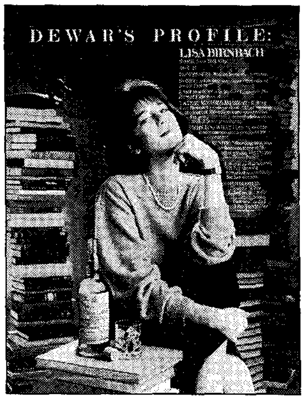
A spokesman for Leo Burnett, the Dewar's ad agency, responded that the copy had been checked with the book's publisher, Workman.

O'Connor Abortion Paradox

ARCHBISHOP JOHN O'CONNOR'S COMPARISON of abortion to the Holocaust surprised some churchmen: When he was navy chief of chaplains, they say he urged a policy that would have driven many servicewomen to abortions.

"He was trying to get navy women who got pregnant out of wedlock expelled," one Vatican insider said. He added that a top Pentagon official in the Carter administration feuded with O'Connor. "She said he was driving women to abortion."

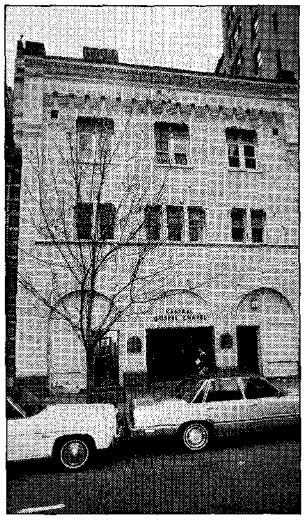
O'Connor did not respond to requests for a comment. But a Pentagon staffer said the clergyman spoke at a time when Congress wanted to clamp down on federally funded abortions for service personnel and dependants, running at about 30,000 a year in 1978. Most funding was later cut off, but he added, "Some still feel single pregnant servicewomen should be discharged."



Birnbach: *High profile.*

ENTERTAINMENT
TONIGHT

Ratings war: *Low blow?*



Chapel: *Under repair.*

Paramount 1, Critic 0

LEONARD MALTIN, THE FILM CRITIC C the TV show *Entertainment Tonight*, wa ordered in March to stop rating movie on a scale of one to ten. The order, he say came from Paramount Pictures' TV divisio principal owner of the show. The reason Low ratings for many Paramount films, sa insiders.

Those ratings have ranged from zero, fc *The Man Who Wasn't There*, to ten, fo *Terms of Endearment*. Frank Kelly, programming vice-president for Paramount TV, tol *New York*, "People weren't listening to th review, just the rating." Were the rating dropped because of Paramount's low marks "That is a knee-jerk response," he said.

Church Fire Stirs Protest

A FEUD THAT TV-COMMERCIAL DIRECTO Steve Horn is having with his East 73r Street neighbors is hotting up following a small fire on the roof of Horn's landmark Central Gospel Chapel.

When Horn, who directed some of the " Love New York" commercials, bought th church, in 1980, he tried to get a zonin variance to turn the church into a commercial studio, but later abandoned the plan Following the fire, a dumpster appeare outside and soon contained parts of interio walls. That triggered protests.

Block residents were concerned that th Horns might use the fire as an opportunity t revive their plan, a preservationist said.

Horn's attorney, John Silberman, told *New York* Horn "simply made emergency repair to prevent leaks," and that the repairs are no complete. The landmarks commission issue a stop-work order, because permits hadn' been gotten before repair work began. Horn and his wife, Silberman added, are "grea preservationists," and "feel persecuted."

Did Hart Get 'Newsday' Reprieve From Asbestos Story?

DID GARY HART EMBARRASS *Newsday* into muzzling a story that could have lost him votes among industrial workers? That's what some journalists close to the Long Island daily are charging.

On Friday, March 23, shortly before the Pennsylvania and New York primaries, *Newsday* ran a full-page article by Paul Brodeur, of *The New Yorker*, reporting that the Colorado senator had accepted 1980 campaign contributions from the political action committee at Johns-Mansville, the Denver-based asbestos manufacturer. In 1981, Brodeur added, Hart sponsored unsuccessful legislation that would have prevented victims of asbestos-caused respiratory disease from suing the firm.

Brodeur says he was told the paper would send the story over the 250-paper national wire *Newsday* contributes to. "But that very day a Hart aide called *Newsday* to set a meeting for the next Tuesday," a source close to the paper said. "On Tuesday, Brodeur was told his story hadn't gone on the wire. I surmise it was [killed] to avoid embarrassment at the Hart meeting."

Hart press aide Debbie Graham claimed the timing of her call was coincidental: "Our New York people may have seen the story," she said, "but they did not bring it to our attention." She was responding, she said, to an earlier *Newsday* invitation.

Was the Johns-Mansville story discussed at the meeting? Yes. But *Newsday* editorial-page editor Sylvan Fox maintains Brodeur didn't want his story on the wire because he couldn't have full editorial control over it. "I never told them that," replied Brodeur.

Photograph, bottom: Don Hamerma

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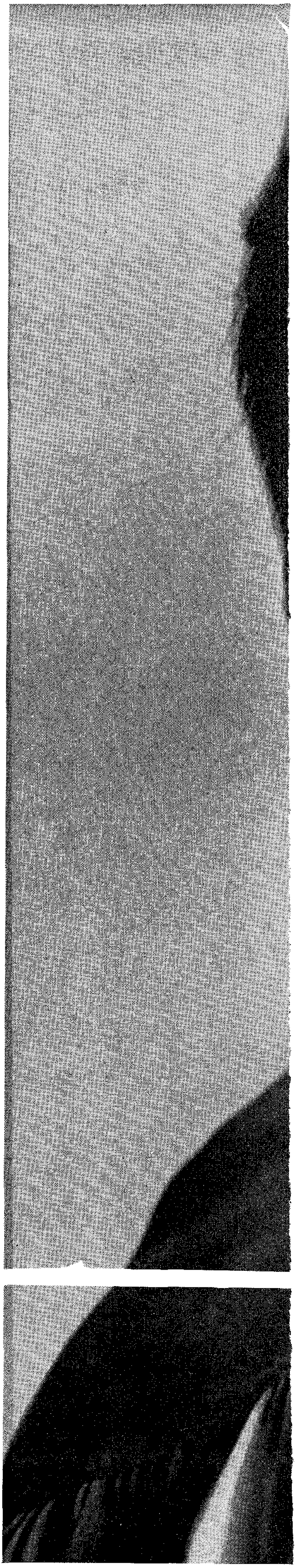

Bloomingdale's

On Madison Avenue/Bernice Kanner

ROCK 'N' ROLL MARKETING

Music, Music, Music

AFTER THIS, I PROMISE, NOT ANOTHER word about Michael Jackson and those Pepsi commercials. But first, aren't you curious about the method in Pepsi's seeming madness—and about corporate America's music-marketing epidemic in general? Was Pepsi's $5.5-million investment money well spent? In the end, after the commercials have flash-danced off the screen, will Jackson have sold more Pepsi?

The soft-drink company "hopes so" and "assumes so." And even though it's too early to see any jump in sales, Pepsi has formed another rich duet, this time with Lionel Richie. Pepsi will pay around $8 million for a TV special and two concert tours for Richie, and in return, it will use the singer in its commercials.

Pepsi is convinced that its music men will move the merchandise, but others are skeptical. Jackson's endorsement might be good for "red jackets with zippers on the back, black polished-cotton suits and wrap-around sunglasses" and, of course, the glove business, Rance Crain, president of Crain Communications, wrote in an editorial in his *Chicago Business.* "But it won't move much Pepsi. . . . Kids know [that Jackson] doesn't really drink the stuff." And adults "are committed to disliking everything their kids like."

Adults are not committed to disliking promotions, however. "This is an area where consumers respond to promotion," says Allen Rosenshine, chairman of B.B.D.O., Pepsi's ad agency. "So there's considerable switching back and forth between Coke and Pepsi. It's irrelevant whether Michael Jackson drinks Pepsi or Duran Duran drinks Coke. This isn't testimonial advertising where we suggest he drinks this, and therefore so should you. This is life-style advertising.

"What's relevant is what these groups stand for and what their sponsors hope to stand for by tying in with them," Rosenshine adds. "By any measure, Michael Jackson is pulling for Pepsi. Look at the publicity." (Part of it, of course, was generated by the now-famous accidental burning of his scalp.) "Do you know how many stations ran [60-second commercials] without charging? The Grammy Awards normally get a 20 rating. This year it got a 32. The reason for that is Michael Jackson and the interest in the commercials." Responding to that interest, Pepsi-Cola is placing tune-in ads in newspapers, alerting viewers to the time and station on which the commercials are slated to appear. It's even hooked up an 800 number so fans can find out when the commercials will air.

AIR
AIR
JORDACHE
Air Supply

Strutting its stuff: *Air Supply for Jordache.*

Music marketing looks to be the medium of the 1980s the way sports marketing was in the 1970s. But instead of aiming for adult men, rock marketing is after the nation's 22.8 million teens and the millions of wealthier young adults whose combined disposable income comes to, say, $100 billion a year. The competition for that market—and thus for the rock groups—is so fierce that Jordache, for example, simply couldn't find a suitable group when it tried to repeat its successful 1983 back-to-school promotion. "Every group we were interested in already had a sponsor," says Jordache special-events coordinator Joan Falcone. "You can't pick a group with a onetime hit or a breaking song or one that will damage your image. There are maybe ten or a dozen groups worth getting involved with."

Alas, others got involved first: Duran Duran chanted in front of a red curtain decorated with the unmistakable white Coca-Cola wave; Rod Stewart will presented to America this summer Canada Dry ginger ale; Camel has spo sored Eric Clapton; Converse sneake has enlisted the hard-rock band T umph; Maxwell House has signed cou try singers Waylon Jennings and Je Reed to turn consumers on to its ne vacuum-packed bags; and Sparkoma car-stereo equipment is supporting t progressive English rock band YES.

Budweiser may have started th trend in 1977 when it signed group called Journey. Charl Daniels began pitching Skoal 1979, and in 1980, Earth, Wi and Fire endorsed Panasonic portable radio–cassette recorde The promotion made Panason the leader in the "boom-box" ma ket, says Jay Coleman, preside and founder of Rockbill, the lea ing company planting rock stars corporate galaxies. Soon afte Sony was onstage with Rod Ste art, Nestlé was offering a po album in return for saved produ wrappers, and McDonald's wa watching its fudge-sundae sal soar 300 percent when each su dae was accompanied by a plast book cover with a rock star on th front.

Rockbill, a seven-year-old com pany based in New York, was alon in its field until three years ag when Contemporary Marketin opened in St. Louis. Contem porary Marketing put Coke to gether with Duran Duran last Jan uary, introducing the notion c client exclusivity into the music-market ing business, much the way it operates i the ad-agency world.

This is the latest wrinkle in an in dustry that's undergone massive chang since 1977. "Then, the world wasn't saf for music marketing," recalls Coleman 34. "A lot of doors slammed on us. Th corporate world feared sex, drugs, an rock 'n' roll, and the superstars wer repulsed by corporate America. The didn't need its money. The record business didn't fall out of bed until 1979 when record companies slashed tou subsidies." That was when the idea o corporate sponsorships dawned. In return for the stars' glowing on their products in one way or another, companies offer to cover the costs of the groups tours. "Now the only big rock stars who aren't interested in such support are Bruce Springsteen and Billy Joel," says

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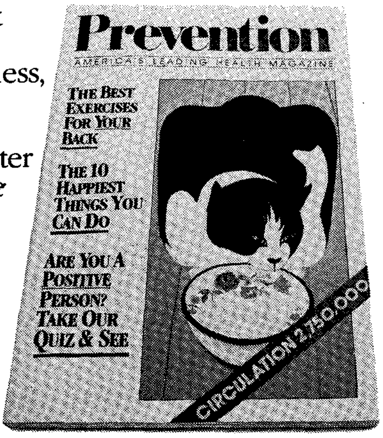

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Coleman. "Woodstock could never h had a corporate sponsor fourteen ye ago. Woodstock 1984 probably wo have."

The change in attitude was give push in 1981 when Jōvan agreed to sp sor the Rolling Stones. But other fact have made rock marketing even m attractive. "TV-advertising costs go and up, and network television's au ence goes down and down," says Jo Marchese, Rockbill vice-preside "Furthermore, the major advertisers day are our age. They've grown up in rock generation and know the i portance of music in young peopl lives. Third, the youth population gone from idealistic to materialistic. day, the goal isn't to change the wo but to have a good time. The groups ha also changed. They don't go arou crashing television sets through ho windows anymore, or driving fancy c into swimming pools." Instead, they licit a sponsor who will give the most a ten-stop tour can easily cost $40 000—and ask for the least.

Rockers are more willing to endor products today than they used to Michael Jackson won't drink Pepsi (religion prohibits the use of caffein And Mick Jagger did not actually e dorse Jōvan, though he allowed t Stones to be "presented" by the co pany. Still, a growing number of grou are delighted to appear in TV co mercials, while others, like Air Supp for Jordache jeans and Triumph for Co verse sneakers, are willing to perform their sponsors' products.

At the same time, says Daniel Sokol president of Contemporary Marketin "more and more companies are reali ing they have to give something bac And they're acting on that realizatio trips, sweepstakes, access to the stars- it's a bonanza for the consumer."

Pop singers of the past sometim moved merchandise without intendi to, as Elvis did with blue suede sho the Beach Boys with surfboards, an country-western singers with cowb boots and hats. And for a decade, co panies have been paying rock stars advertise their products.

Some groups have had their mus doctored in the service of marketin The Beach Boys' "Help Me Rhond became the carmaker's "Help M Honda." "Leader of the Pack" becam an ode to McDonald's, and "We A Family" metamorphosed into "We A Pepsi Free." But corporate concert ben factors are a new twist, says Phili Stogel, president of the Philip Stogel a agency.

Does rock marketing's new twi work? Stogel believes it does. "TD audiotape hired Stevie Wonder with goal of selling 6 million tapes in si months," he says. "We sold that in fou

Terme di Montecatini: Clinical Spa Care from Princess Marcella Borghese.

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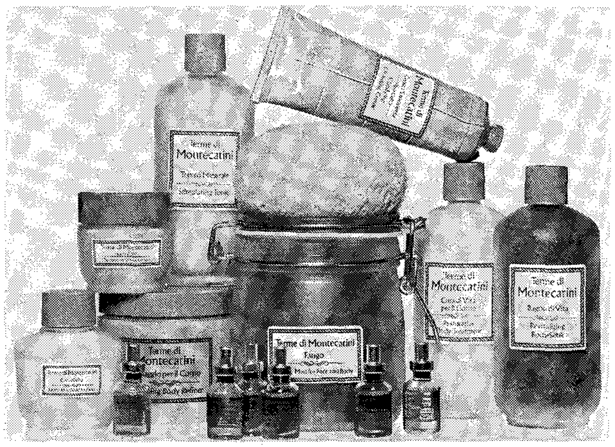

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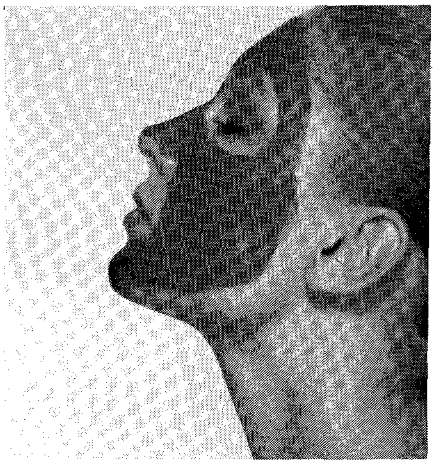

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AUCTION CALENDAR
MAY 1984

WED 2 & THURS 3	**Contents of Raggedy Ann Antique Doll & Toy Museum**
MON 7	**19th & 20th Century Photographs**
TUES 8	**American Furniture & Decorations, Property Links Golf Club, Roslyn, L.I.**
TUES 15	**Furniture, Paintings, Decorations & Orientalia**
WED 16	**Continental, English & American Silver**
THURS 17	**Antique & Fine Jewelry**
TUES 22	**Fine Oriental Rugs & Carpets**

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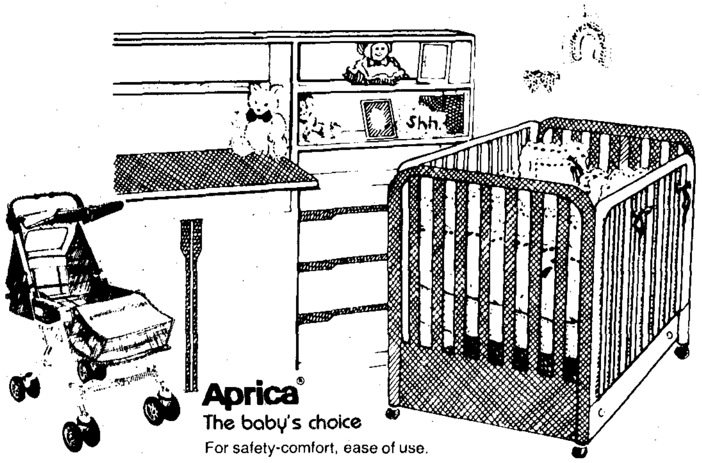
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months in 1980. In 1982, Stevie went a Japanese tour, and TDK's market sha climbed 3 percent. Pretty good for seven-city tour, no?"

Other marketers share Stogel's co viction even if they can't come up wi the numbers. Tom Molito, product ma ager for Skoal Bandits, signed Charl Daniels after reading an article abo him in *Rolling Stone* that said Danie had used Skoal during the intervie Skoal used Daniels in TV commercia and magazine ads, and, says Molit "Skoal became the No. 2 tobacco pro uct behind Marlboro in brand awar ness. How much is attributable to Cha lie and how much to other factors, v don't know. But since using him, sal have grown 10 percent a year. To mai tain a growth rate of 10 percent in ou business is amazing."

Joan Falcone got decent results whe Jordache sponsored Air Supply in 198 In a promotional tie-in with 30 retaile last August, Jordache gave away 60,0 albums, she says. In order to get th record, you had to buy the jeans. Sal were good, and some stores, where th singers appeared, were mobbed. But A Supply appealed to people far beyon Jordache's target audience. "There we grandmas at the concert," says Falcon who has decided not to sponsor th group again.

But rock marketing has its down sid too. Though the stigma is fading, say Coleman, "certain groups want to g sponsorship monies but don't want t tell anyone that they're associated wit the product. As soon as they've tied u the sponsorship, they refuse to do an promotion." One group, according t Coleman, played in a music festival tha was underwritten by its sponsor's dire competitor.

The Rolling Stones reportedly g $500,000 from Jōvan to underwrite the tour but balked at directly endorsing th product. Rod Stewart irked Warne Bros., which puts out his records, b touring with Sony, which makes blan tapes. And there are rampant rumor that Michael Jackson is threatening no to tour next month. Some newspaper and radio stations refused to promot the Kool Jazz Festival in Central Par because they didn't want to be seen a endorsing smoking.

Two years ago, Pioneer was set to rid Blondie's bandwagon to marketin heaven. Alas, Blondie was on the down swing, its new album was a bomb, and i couldn't sell tickets. After about half it concerts, the tour was canceled. If onl Schlitz's presentation of the Who a Shea Stadium two years ago had bee canceled. When the computerize scoreboard lit up with the brewer's ads concertgoers hurled beer cans at it. Apparently, Who fans were not sold on the concept of rock marketing. ■

84, Western Union Corporation

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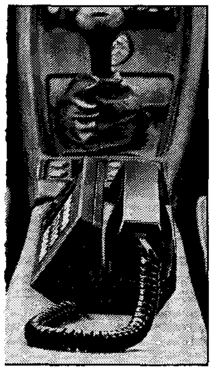

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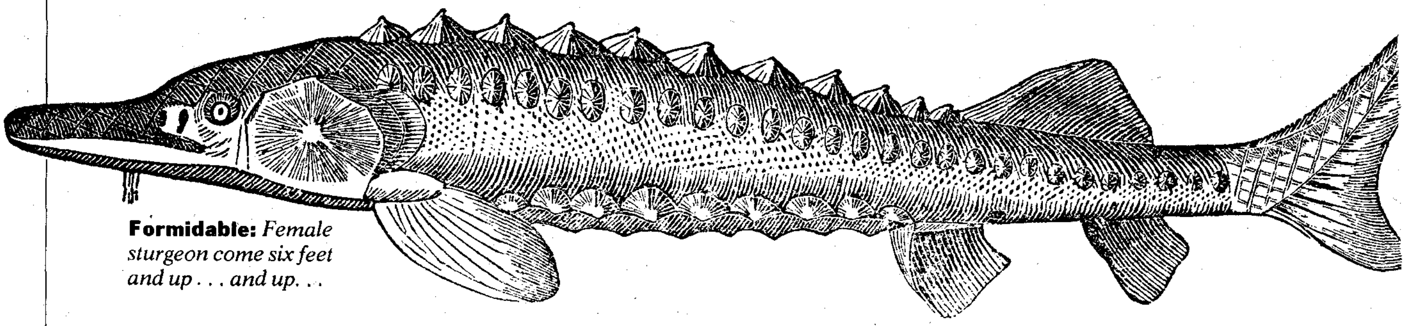
MONSTERS IN THE HUDSON

The Great Atlantic Sturgeon

EVERY ONCE IN A WHILE SOMETHING puts a hole in the special big-mesh nets that Charlie White sets from May to July in the Hudson River's Haverstraw Bay. The nets have held nine-foot, 265-pound Atlantic sturgeon. But they have their limits. Charlie White is no armchair ichthyologist engaged in faculty-lounge debates on the existence of eleven- and twelve-foot sturgeon in the Hudson. He is a 250-pound commercial fisherman standing alone in his skiff, holding a mangled net in his hand. "I know it can't be submarines," he says.



Formidable: *Female sturgeon come six feet and up . . . and up. . .*

You'd have to be a fish to live any nearer the river than Charlie White. Passing tankers seem to bear down on his cluttered white bungalow, sheltered in a cove at Buchanan, New York. His front room is a combination storage closet, office, and observation deck. In and around the cottage are various Brobdingnagian curios—objects that spell "size": his sturgeon nets, for instance; or his ashtrays, made from sturgeon scales, called scutes; or his old Ford backhoe by the pier, which Charlie resurrected as a sturgeon hoist. Hauling a netted sturgeon onto dry land is a formidable task. Bulk aside, the rough flanks, with at least six rows of sharp, bony scutes, can tear your skin off. From its leathery head to its sickle-shaped tail, a sturgeon is a very durable creature. Six feet long and thrashing in a net or onshore, it requires single-mindedness, sobriety, and quick feet in handling.

Charlie White lives for the river; it's his consuming passion. His disease, though acute, is not unique: The Hudson, all puzzles and surprises, turns its lovers to addicts. A scattered group of about three dozen commercial fishermen work the river year-round. The number swells to perhaps 100 during April's shad season. They all speculate endlessly about what's in the water. The best of them, like Charlie White, carry mental sonographs of the Hudson's contours and contents.

Their talk often circles back to the Atlantic sturgeon, the river's resident monster. "How can I lie about the ones that got away?" Charlie White complains. "My arms don't reach that long!"

Charlie is a font of sturgeon lore: There's the six-footer that towed his skiff around Haverstraw Bay; the hermaphroditic specimen he once netted; and the mysterious third species he is sure is a cross between the two types of sturgeon that live in the Hudson.

Yet the great fish doesn't just spark tales—Atlantic sturgeon was once a major East Coast product. And these days, a group of scientists, fishermen, and conservationists are convinced that, with some helpful human intervention, it could once again be what biologists and sport fishermen call an "important" fish.

But has the rebirth quietly begun? Fumbling, Charlie White produces a crumpled invoice: last year's caviar sales. The figures, though small, flicker with exotic possibility.

Early in the century, Atlantic sturgeon were still abundant along their natural range, Canada to Florida. Commercial pressure on the species was intense: In 1897, for instance, the Chesapeake Bay catch alone was 141,000 pounds. The huge fish were routed from most of their river haunts—except the Hudson. Helped by the lower Hudson's excellence as a spawning ground and nursery (and belying the river mouth's reputation as a death-dealing cesspool), the harried sturgeon hung on. Some 100,000 juvenile Atlantic sturgeon, each resembling a two-foot Nemo's *Nautilus,* winter virtually under our noses, from the George Washington Bridge up to Bear Mountain.

The sturgeon is a *very* old fish. It reaches back as much as 200 million years: before birds, flowers, grass; before the current alignment of the continents; back to the days when insects arrived the planet.

Like shad and striped bass, the Atla tic sturgeon is anadromous: Spawned fresh water, it migrates to sea. The oce sojourn lasts ten years for males, abc fifteen for females, until the mysterio programmed return brings the fish ba through the Narrows, past the Palisad up to the spawning grounds in Have straw Bay. Males, a minimum of fo feet long, arrive in April. In May con the females, six feet and up . . . and u

The Atlantic's smaller Hudson cou in, the shortnose sturgeon, stays in t river all its life and spawns just bel Albany in one of the Hudson's dirti spots. It pays a price: a high contamina count and a disease with a self-e planatory name—fin rot. The Atlant sturgeon's long foray in the ocean, ho ever, reduces chemicals in its system next to nothing. But the seaward esca proves a mixed blessing. Of 100,000 juvenile Atlantics that leave the Hudso perhaps 1 percent will return to spaw Something in the ocean is interferin with the life cycle of the Atlantic stu geon.

Or so says William Dovel, a 51-yea old marine biologist, who studied Atla tic and shortnose sturgeon from 1975 t 1981. His research on Atlantic sturgeo will be published in the *New York Fis and Game Journal.* Dovel is in awe of th lower Hudson, for which he has i vented some bizarre metaphors: "a gia cup of mushroom soup"; "a huge Maytag washer." Under his scrutiny, the difficult life of the Atlantic sturgeon ha become clear for the first time.

"For many years, everyone was saying, 'Hey, your Hudson fishermen ar killing all the sturgeon right in th estuary,' " says Dovel. "That is not m interpretation." The problem, he says, i indeed fishermen, but offshore fishermen, for whom sturgeon are an unsought dividend to their staple catches "The sturgeon mortalities are not in th

Illustration: Culver Pictures

Hudson," says Dovel apodictically. 'Twelve to twenty years at sea: That's time for all your domestic and foreign fishing fleets to exert tremendous pressure on the fish."

The answer? Management, he says. 'If we safeguarded sturgeon out there up to six feet—the length of a first-year spawning female—they'd be coming back in bigger numbers right now." Dovel is certain that a study monitoring the offshore sturgeon catch would confirm his theories. After that, it would be a matter of enforcement by federal fisheries officials and, more importantly, of briefing offshore fishermen about the anadromous habits of the Atlantic sturgeon: in other words, teaching them that the coastal wanderers—of limited use to them—are highly valuable back in the Hudson.

"Ultimately, we'll have coastwide management for shad and striped bass," says Dovel. "With sturgeon, I think we're ready for it right now." In a dozen years, he says, the Hudson population would multiply tenfold; the spillover would reconstitute former sturgeon fisheries up and down the coast.

It would certainly be timely: Not only is there a continued boycott of Iranian sturgeon and caviar but the entire Eurasian sturgeon population is said to be weakening from pollution and overfishing. According to Dovel, the Russians are performing Caesarean sections on their sturgeon so they can produce more than one batch of caviar, while pollution in the Caspian Sea requires that sturgeon be specially fed. Such costly steps make local caviar look better and better.

Dovel is not the only one excited about the Atlantic sturgeon's future. A sturgeon fishery, some Hudsonites say, could become part of a brand-new way of doing business on the river. Their idea conjures images of a sparkling nineteenth-century riverside utopia, a Fulton Fish phalanstery. "The future points to a Hudson fishermen's cooperative," says John Cronin, of Garrison, New York, the Hudson River Fishermen's Association's "riverkeeper." "A group of cottage industries: smoking sturgeon, jarring caviar, preparing shad and shad roe and crabmeat. It'd be in the control of the fishermen themselves, an organized local processing of Hudson products."

"The co-op would be a value-added enterprise," says Alexander Zagoreos, a Manhattan investment banker who lives in Tomkins Cove, New York. "Instead of selling shad and sturgeon at the Fulton Market for a low price, it would smoke or process the products itself. So, instead of giving up control at 20 or 30 cents a pound, it would give up control at a few dollars a pound. It would be good for the fishermen and good for the

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14 Furniture, Decorations & Oriental Works of Art at 11 a.m.
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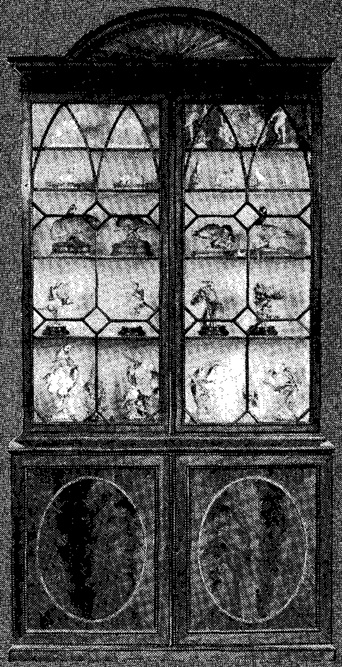

A fine George III mahogany and satinwood bookcase cabinet, c. 1790.

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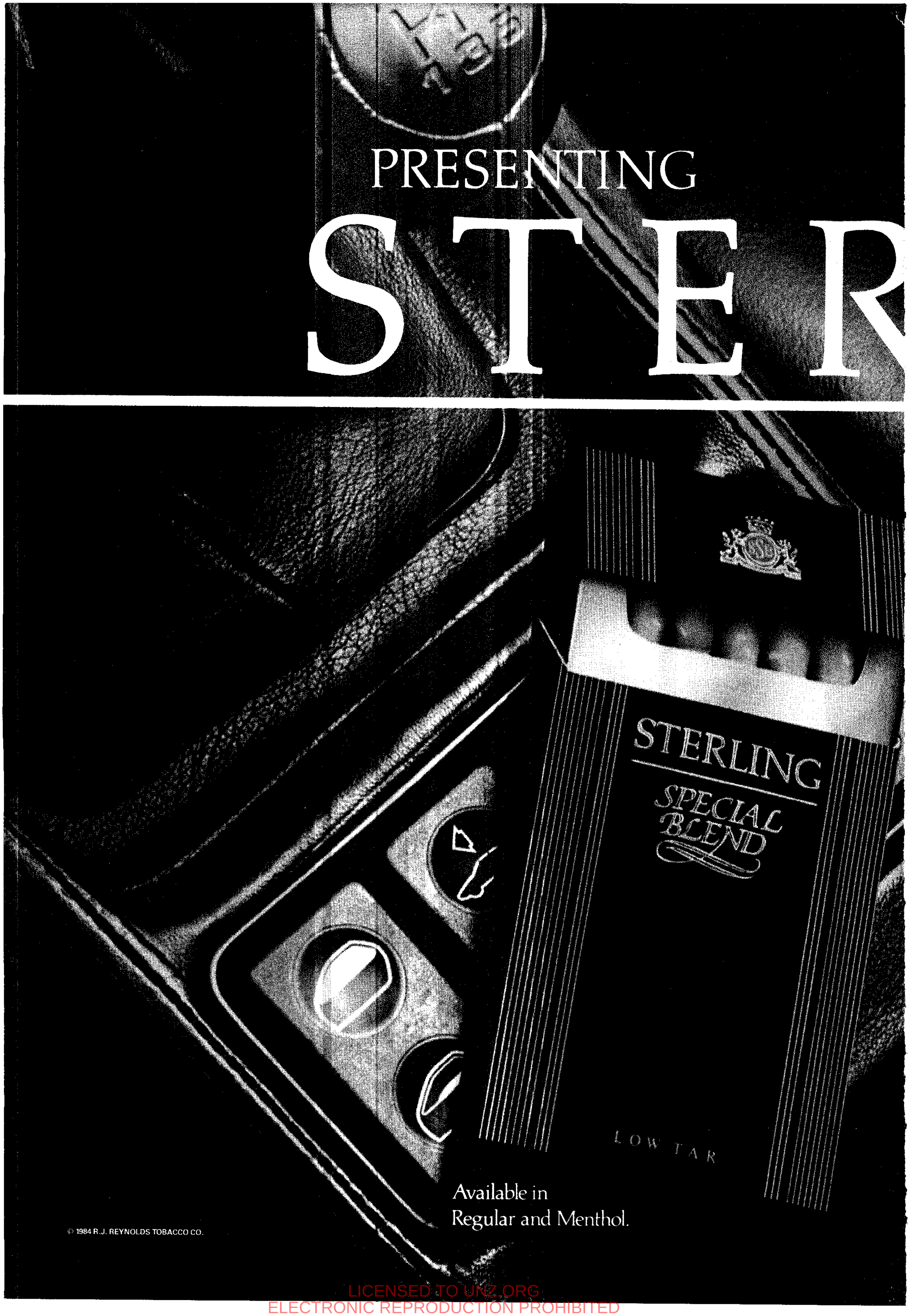
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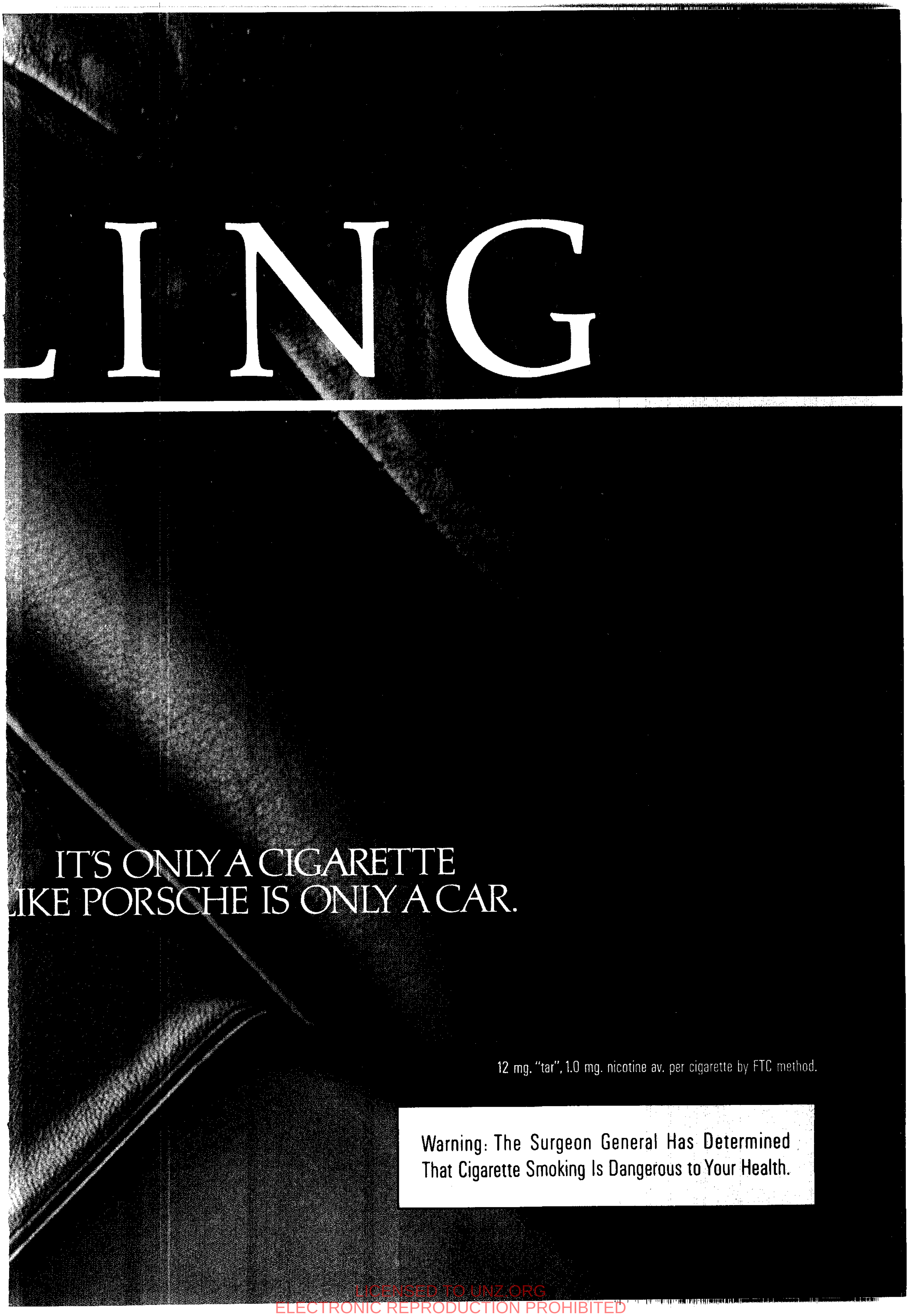
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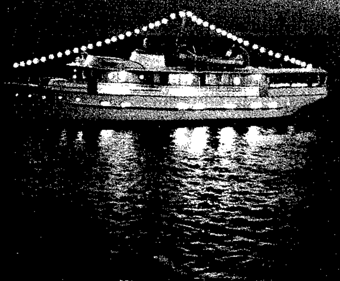

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local economy. It could even get into marketing—Zabar's, beware!"

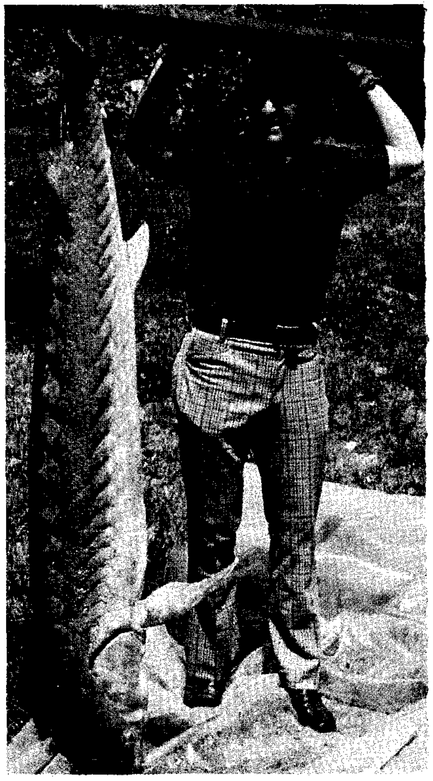
Meanwhile, Charlie White tends his nets and his nascent caviar trade. The unofficial sturgeon king, he catches 15 to 30 big ones (six feet and over) per two-month season. Three or four other men also process their own caviar. The total product, some 300 pounds a season, is sold to Hansen Caviar, of Englewood, New Jersey.

"I could do a hell of a lot more if I wanted," says Charlie. "But it's too big a pain in the butt." Processing—straining, salting, and re-straining—will take him seven hours a batch. "You've got to be so gentle." He delicately undulates his big stubby fingers as if stroking a keyboard pianissimo. One-quarter of the eggs are lost during processing, so Charlie winds up with a yield of 25 pounds of caviar from a good-size fish. (If he's "in the right mood," he says, he cleans the sturgeon himself and sells the meat to neighbors for a dollar a pound. Smoked, it'll go for $6 to $8 a pound. If the mood doesn't strike him, it's off to Fulton Fish Market with the whole fish, minus the roe.)

Today's Hudson caviar is resolutely downplayed as "experimental" by Arnold Hansen-Sturm, former president of Romanoff's and now head of Hansen Caviar. It's too small a crop to be commercially viable, he says. Even so, he shows a clear desire to keep the experiment to himself. Charlie White and his cohorts are Hansen-Sturm's toe in the Hudson; through them he keeps tabs on a potential resource. For now, he tests their product in local restaurants and in the European market. "It's good, *good* caviar," says Hansen-Sturm, "on a par with Caspian osietr," the $175-to-$200-per-pound caviar that's considered one of the world's very highest grades.

Author-conservationist Robert H. Boyle, who lives in Cold Spring, New York, used to jar caviar himself. He took it from the shortnose before anyone was aware of its less-than-clean bill of health (which moved the fish onto the endangered-species list). "God, I hate to think what's inside me," says Boyle. "More crap than a bald eagle. I used to eat great whacking dollops of the stuff; no little crackers-full for me." Though Boyle firmly advocates Dovel's offshore management proposals, he believes the Hudson could begin to support a small caviar trade right now. "It would be like a great small French vineyard where, by God, people hammer on the gates to get a bottle, let alone a case. We're talking about good stuff; osietr is way up there on the Russian hit parade. Atlantic-sturgeon caviar—it'd put a bounce in your step!"

Back in 1967, long before Dovel's studies or the peaceable-kingdom visions of a co-op fish works, Boyle tried to talk Charlie White and Charlie's friend the late Ace Lent into starting up a caviar business. Boyle ran a taste test on General Malcolm Beyer, then the head of Iron Gate, the gourmet-foods affiliate of "21." Flabbergasted that so fine a roe came from the Hudson, the general paid a call to Ace and Charlie. "Here he was," says Boyle, "the essence of sophistication: a retired brigadier general, bowler hat, chesterfield, walking stick. 'Gentlemen,' he said, 'how do you do? am prepared to put up $60,000 towards the treatment of caviar.' Charlie and Ace looked at him. They looked at each other. And those river rats—they never got off their asses!"



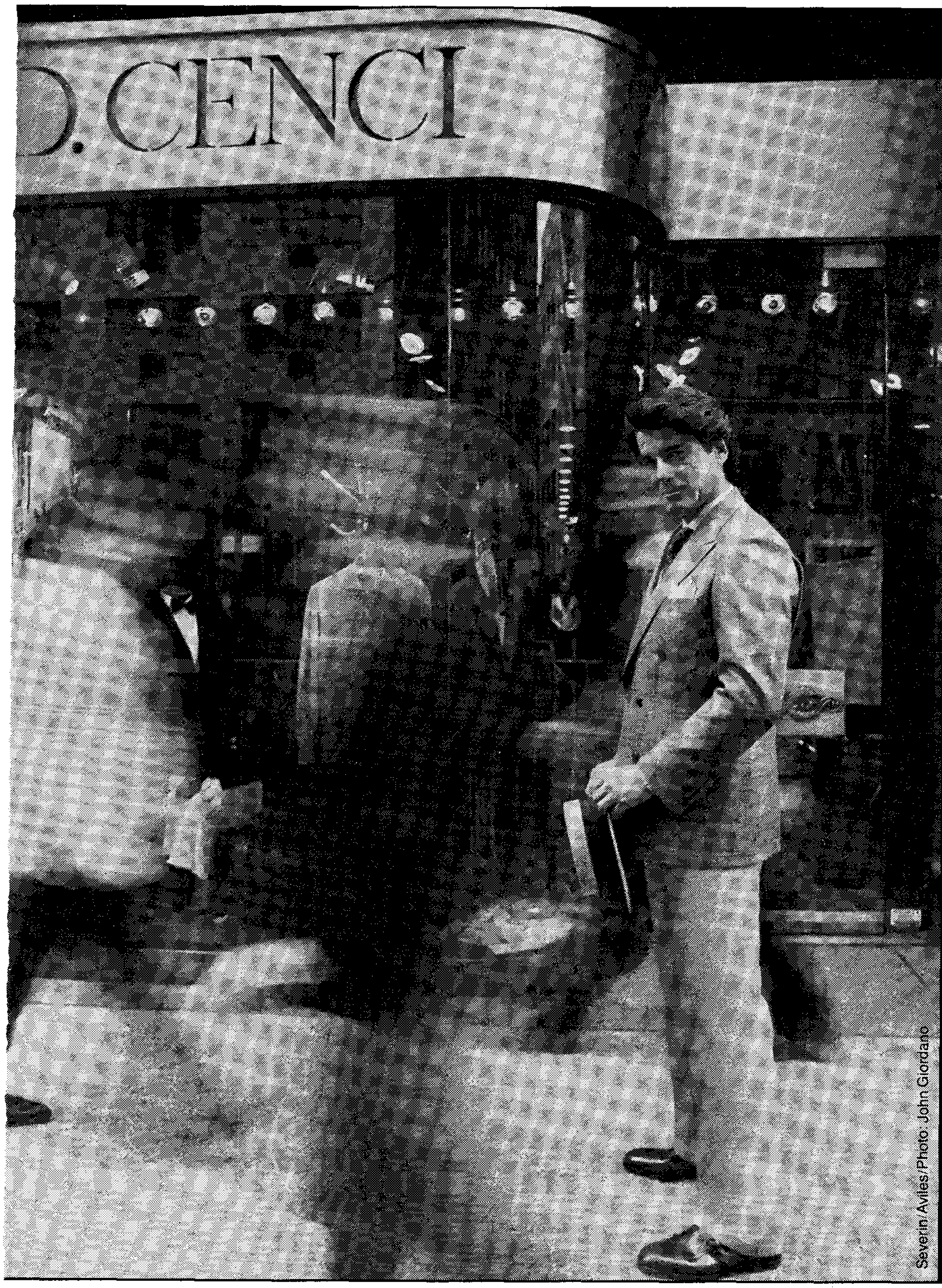
Catch: *Marine biologist Dovel and friend.*

Boyle hasn't seen Charlie White for a few years, but he is pleased to learn that his old friend now logs seven-hour stretches over the caviar strainer. For his part, Charlie says, "Sure, more big sturgeon could be caught right now than the guys bring in." And a management plan, he adds, "wouldn't be half bad if it was run by someone like Bill Dovel who knew what the hell he was doing." Charlie shrugs.

"Charlie White," says a fisherman friend of his, "is a great fisherman. But he's not real ambitious." Charlie likes to take things slow. Especially in May, right after shad season, during which he gets so tired from setting nets with every tide that he could fall asleep walking. Charlie doesn't like to hassle. What he likes is to think about that eleven-footer that pops his nets, and how one day he'll get some equipment in the river that'll *hold* that monster. ■

Photograph by Robert H. Boyle.

D.CENCI MAD.AVE



Severin Aviles/Photo: John Giordano

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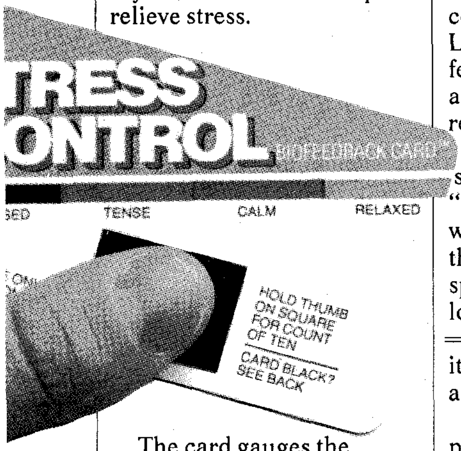
What Color Is Your Stress?

A VERY RELAXED DR. ALFRED Barrios flew in from Los Angeles the other day to promote his Stress Control Biofeedback Card. It looks like a credit card, but Barrios says it measures and helps relieve stress.



The card gauges the temperature of your fingertips: Hands grow cold when tension mounts and the blood rushes to the vital organs. Touch the card's heat-sensitive, liquid-crystal center when you're "stressed" and it turns black. When you're merely "tense," it turns red; "calm" is green, and "relaxed" is blue.

Barrios, a clinical psychologist, insists his card "is not a toy. I spent eleven years refining the card and the quick relaxation techniques printed on it." When the card tests black or red, follow one of the techniques—countdowns, deep breathing—and then retest. "You'll find that the color has changed," says Barrios.

The U.S. Navy apparently agrees—it has bought more than 100,000 of the cards for its drug-abuse-prevention program. Dr. Barbara Hartmann, the University of Arizona professor who directs the program, says the cards "are little learning devices that teach the American public that we need to calm down without drinking too much."

Eventually, says Barrios, the relaxation response becomes second nature, "so that when you're feeling under the gun, you can relax without the card."

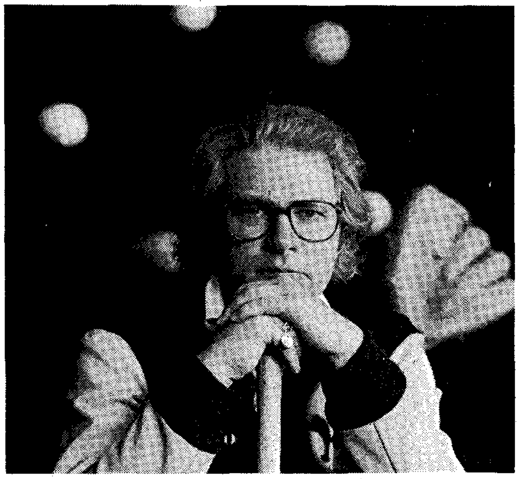
The stress card is currently the No. 9 best-seller at B. Dalton bookstores across the country. Cost: $3.95.

ERIC POOLEY

L.A. TELEX

A NATURAL ON THE BEACH

"I THINK I CAME TO CALIFORNIA FOR THE reason so many people come here," Barry Levinson says. "I didn't know what to do with my life. So I got into my 1966 Chevy in Baltimore and drove across the country until I got to the beach."



Levinson is walking along that beach to Venice's West Beach Café, several blocks from the small, Raymond Chandler–era office building where he is trying to finish editing *The Natural.* That's the new baseball film that Levinson directed, starring Robert Redford in his first role in four years.

Levinson is dressed in rumpled black slacks, a gray-and-charcoal striped shirt, and a black cotton sweater on which a considerable amount of lint has come to rest. Lumbering down the street on broad, flat feet, the weight of his body thrown back against his hips, the 42-year-old director resembles a small, friendly bear.

"We've been working seven days a week, sixteen hours a day since January," he says. "Because the studio is nervous that nobody will go to the movies during the Olympics, they want to release the movie early, in the spring." He stops and laughs. He clearly loves life's little absurdities. "I like that, you know—Hollywood has discovered movies can sell in the spring!"

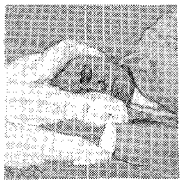
Levinson first came to Hollywood when he gave a friend a ride to an acting class. Instead of waiting in the car, he went inside, and stayed. With actress Valerie Curtin, to whom he was married for three years, he wrote *. . . And Justice for All, Best Friends* ("It was based on our lives in only the most remote way"), and *Unfaithfully Yours.* In 1981, he wrote and directed *Diner,* the story of his boyhood pals from Baltimore. The film brought him critical acclaim and a new family. Levinson now shares his Malibu home with Diana Mona, a pretty, blonde Baltimore woman, and her daughter, Michelle, whom he met when Michelle was cast as the flower girl in the *Diner* wedding scene.

After *The Natural* (which is based on the Bernard Malamud novel) is released next week, Levinson is going off in search of new beaches. "The more tired I get," he says, "the farther away I think of going. Originally, I said, 'I'll go to Hawaii.' Then I decided, 'Nah, I got to go farther.' I decided, 'Bora Bora.' Now I'm thinking of Bali. Do you know if there's good water there?"

JEANIE KASINDORF

Photographs: left, Aaron Rezny; right, Bonnie Schiffman. Illustration by Guy Billout.

MR. PEEPERS'S NIGHTS: Dinner at the Mayor's

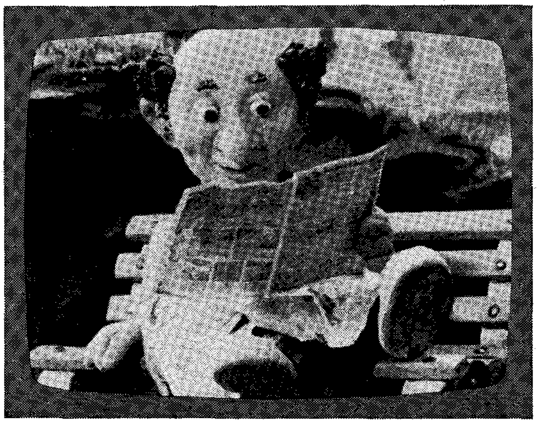


"I'M NOT OVERLY HUMBLE," ED KOCH said, and at that very moment his dining-room clock began to chime.

"That was the humble bell," said Gordon Davis, and all the guests at the dinner table laughed. How well we understood, for we were all willing rticipants in the premise of the evening, the mayor's lebration of himself in his success.

The mayor greeted us at the top of the stairs in his rumpled y suit and brown shoes. In the center of the pale-blue awing room a strange assortment of folding chairs, sofas, d armchairs were arranged around a long table set with cktail plates. The mansion was right in the middle of a novation, restoring it to the vanished glories of 1799. The ary Beame furniture had gone, the mayor had moved into e public wing, and the $4.3-million project was quite viously under way. "With private money," said the mayor. t one end of the room were twelve temporary wood ckers painted blue, at the other were hanging plants of the 9.95 variety.

The mayor, only occasionally consulting his list, troduced everyone like a good host. Little groups formed, d the mayor gave himself to each, obviously relishing all e talk about his book. I learned *Mayor* has sold 200,000 pies, been on the *Times* list eleven weeks, eight as No. 1, ough it would be going to 2 on nday. He complained that some viewers reviewed him, not his ok, as I wondered how they uld be separated. He told Teresa d Doron Gopstein and Gordon d Peggy Davis that his next book ould be a "prequel" about his rly years.



The animated Koch

In came a fabulous girl with ather pants, Lindsay McCrum, ith author Howard Blum, then obert Bookman, from Columbia ctures, and his wife, Betsy Barlow, ith Ted Rogers, the CEO of N.L. dustries, and Robert Rubin, the airman of Mondale's New York nd-raising, with his wife, Judy, e new head of the 92nd Street Y.

I went right for the caviar on potato rounds with a dollop sour cream. The girl in leather pants kept flicking back her ng blond hair.

"Try the chicken," the mayor said to the new glamour ouple, Ronald Perelman and Claudia Cohen.

"I keep Passover," said Perelman, eyeing the breading on p. He put out his hand and crunched mine warmly.

"There are no place cards, sit where you want, but not with e person you came with," said the mayor.

"Aren't you coming in?" I said to Claudia Cohen.

"We have five other places to go," she told me as I headed uickly to the dining room, fearing another Perelman andshake. I sat near Gordon Davis, who was at one head. he mayor sat in the middle.

"Now I know why he was unhappy when he came to my ouse," I told Gordon. "I put him at the head of the table, hich I thought was the place of honor."

"No, he likes the middle," said Davis.

"We are having lamb," said the mayor as we had to choose whether we wanted red or white wine. I had, of course, brought along my beaker. For my bloodstream never likes to be separated from alcohol, and one never knows when dry pauses will occur.

"This is the first time red wine has ever been served in Gracie Mansion," said David Margolis from the other end.

The mayor repeated a little story about a letter he got from the Arab American Anti-Defamation League objecting to his remark about an "arch bomb thrower." "But I meant Carol Bellamy," said the mayor.

How well he does it, I thought. I, of course, understood all the perils of bachelor entertaining. Do you have a female presence, such as the wife of a close friend, serve as your hostess? (He doesn't.) How do you get rid of them at the end of the evening? How do you remember the childrens' names? It takes a certain confidence to bring it all off, but the guardhouse, the police, the staff, and a functioning mansion in the middle of the city help. This man knows how to entertain Peepers-style: simple food (asparagus with bacon bits, rare lamb and rice, cheesecake), abundant drink. I believe my Jewish friends would call it *haimish,* for it was an informal comfortable meal with no pretense, like the host. The imperfections made everyone relax as they fell into semi-reclining poses, arms on the table.

The mayor was the dominating presence. We would talk generally a bit and then he would break in with a comment or question to one person and the power silence would fall as lone voices spoke up. Margolis took the role of prompter.

The mayor asked Rubin about Mondale's running mate. Rubin said the choice would probably be Lloyd Bentsen, of Texas, or Dale Bumpers, of Arkansas—Bentsen favored. The mayor said Reagan was a man of ordinary intelligence who worked from ten to four but had a greater effect on government than anyone since F.D.R.

We discussed the impact of Jesse Jackson, Koch told a Bella Abzug story and then called various critics stupid and boring. The man lacks a certain charity. It's the way people are before the normal tragedies of life have turned them kinder. I think I heard him say Reagan would beat Mondale 60 to 40.

"Our entertainers are young, we better go in," said the mayor. "Have a cordial," he said in the blue room, where the chairs had been lined up for the musicale. Two young students from the Mannes College of Music played. We all settled in with our snifters, but it was over in five minutes.

"Play some more," said the mayor.

"That's all we prepared," the students said.

"Well, I'll show you a film. It's only four minutes," said the mayor. And so we moved into the yellow den for the video portion of the evening. The mayor tried to start the machine, which, of course, didn't work, so he got his chef, Mitchell, from the kitchen to get it going.

We saw *Sundae in New York,* an animated short all about Mayor Koch that won the Academy Award. Then he played *Just Doin' My Job,* a short *(continued on next page)*

UPPER EAST

DYNAMIC TENSION

THE LUNCH HAD ABOUT IT AN air of science fiction. Here at Elaine's were the bodybuilders who appear in *Pumping Iron II: The Women* (both George Butler's just-completed movie and the book of the same name). Elaine's is famous for many things; the body culture is not one of them.

A clash of species. The Iron Pumpers—including Rachel McLish, Lori Bowen, and Bev Francis ("The world's strongest woman," Butler exulted)—looked as if they might be comfier with less clothing. On the other hand, the thought of seeing the Typewriter Pumpers unclad was deeply distressing. They either seemed more hunched and gray than normal or they assumed a bit of a swagger, much like war correspondents who hang out with mercenaries.

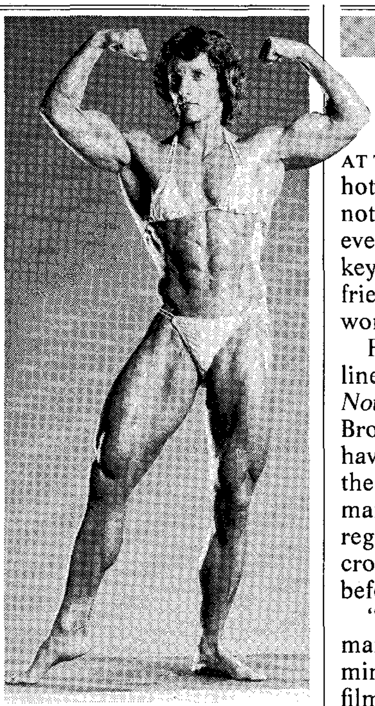
How do you like, um, less well developed men? I asked Rachel McLish. Dumb question. "I am Rachel the person before Rachel the bodybuilder," she said, adding that she wants to be a "great authoress, a great actress, and a great businesswoman."

A blonde writer approached Lori Bowen. "Can I see the back of your thighs?" she implored. "The backs of those thighs need to be worshiped," the blonde told me fervently.

I took a plate of (as it happens) mussels and watched Bev Francis hoist a fearsome 450 pounds.

The seven other bodybuilders then posed for a photo. "Beautiful breasts," muttered somebody. A young woman threw a napkin at the speaker. Why? "I don't *need* an excuse," she said primly.

ANTHONY HADEN-GUEST



Bev Francis

STREET SEEN

Doing the Entre Nous

AT THE MOMENT, THE hottest ticket in town may not be *The Real Thing* or even the Mets, but a minor-key French movie about a friendship between two women.

For the last three months, lines for Diane Kurys's *Entre Nous* at Cinema Studio, on Broadway and 66th Street, have been snaking around the block, and the management has been regularly turning away crowds as much as an hour before show time.

"It's beyond belief," said a man who twice arrived 45 minutes early only to find the film sold-out. He made it into the theater on his third try by showing up an hour and a half beforehand: He found the movie only "okay."

The appeal? "I think the film's popular because it has an adult sense of morality," says *New York*'s film critic, David Denby. "It gives people something to chew over, something to argue about."

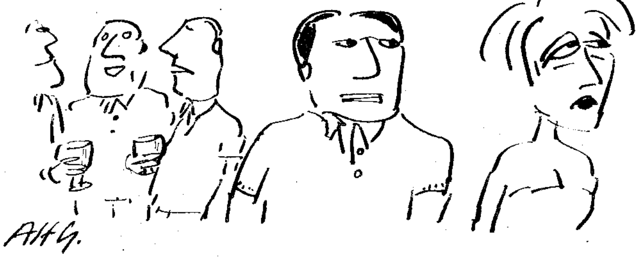
So far, the theater's management reports, *Entre Nous* has been taking in over $20,000 a week. On a cold spring night last week, a cross-section of about 300 New Yorkers stood in line for twenty minutes, moaning about the wait and the weather. But no one gave up and left.

"They stay because they've heard it's *so* French," said a ticket taker. "You know how people are. But to tell you the truth, I like the Hitchcock crowd better. They don't complain as much."

PETER BLAUNER

PEN & PENCIL

ANTHONY HADEN-GUEST



"If you had only told *me you were allergic to pink polo shirts, I wouldn't have rented in Southampton in the first place."*

MR. PEEPERS'S NIGHTS

(continued from previous page) biographical film also about Mayor Koch. "He's got guts and style," the voice-over said. "He's got vision, and he cares about global issues and world affairs." I was sitting in a velvet armchair near the set. I had the feeling it was his chair. No, stay, the mayor motioned to me, and he continued to stand with his extraordinary hands clasped behind him leaning against the wall, his eyes slitted with enjoyment approaching rapture, drinking in his guests' response, drawing energy from it, and then beaming outward like a heat-seeking missile to the image on the screen.

"Not bad," said the mayor as the film ended.

Then he moved to the doorway and stood with his back to a column and spoke as his friends prompted him with questions. He was now at his best, speaking about his real and considerable achievements. He said that Carol Bellamy, a black (he guessed Carl McCall), and an Italian would probably run against him. "I think I will prevail," he said. He told about meeting Reagan at the heliport a few weeks ago. He went out in the rain. They had told him he could not ride in the president's car, but when he saw Reagan, "a gentle man," Reagan said, "You didn't have to come out in the rain." "I'm like the postman," Koch said. Reagan invited him into the car. "I'm not supposed to," Koch said. The president leaned into the car and called to Mike Deaver and Jim Baker, "Why don't we want him?" It seemed that Reagan always lets him ride in the elevator with him, and Jimmy Carter never did. He said he would choose a woman for vice-president. At one point he remarked, "I don't get ulcers."

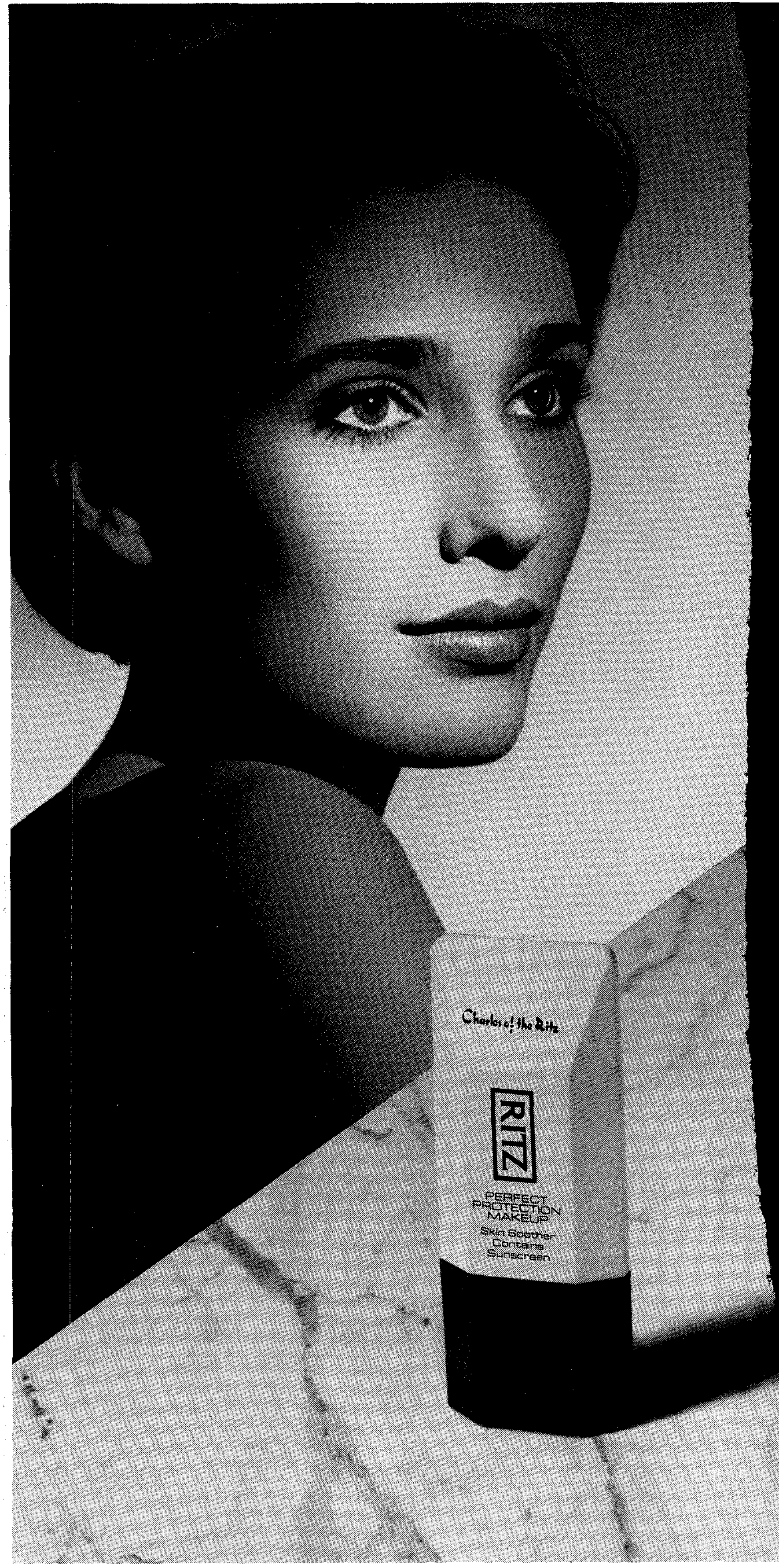
"You give them," I said quoting from *Mayor.*

A man brought in a stack of tomorrow's New York *Times*es and lowered them with a decided thunk. How well he has solved the problem of how to get rid of the guests, I thought. The papers were for us, a kind and original gesture. We all took one as we said good night.

The mayor stood at the top of the stairs watching us leave, a man alone with his best friend.

Photograph by John Balik.

© Charles Of The Ritz Group Ltd. 1983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BY RUTH GILBERT

RUTH RECOMMENDS

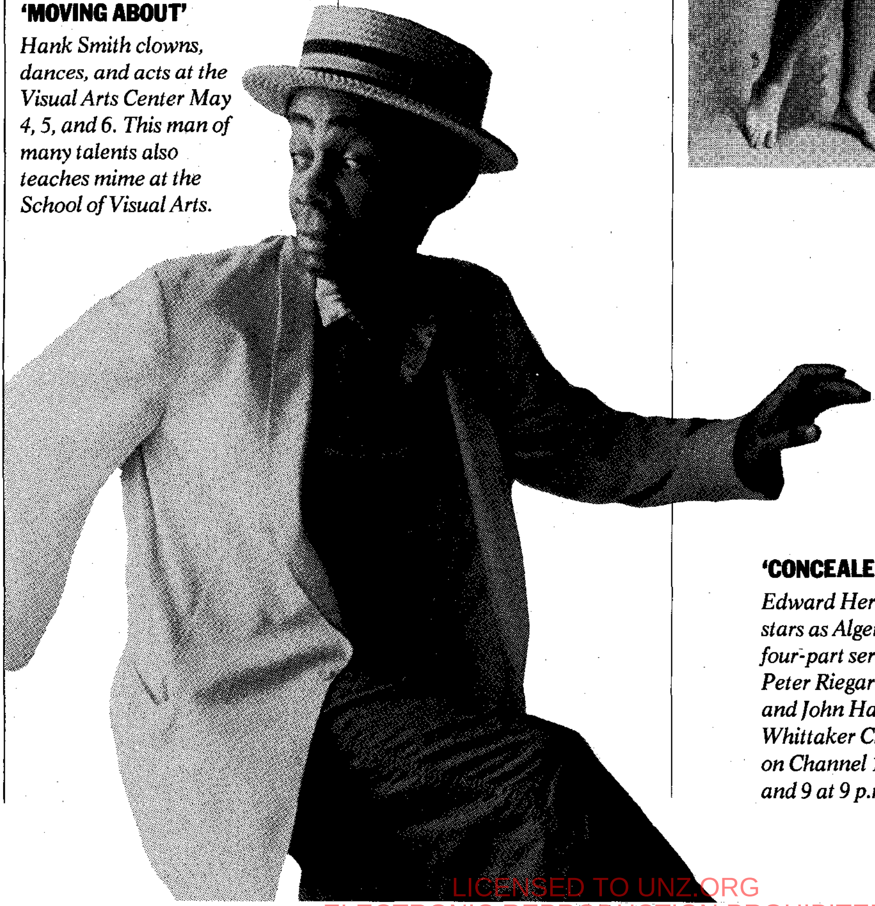
Harvey Fierstein's comedy Spookhouse, *set in Coney Island and starring Anne Meara, opens May 2 at Playhouse 91.*

'THE BOUNTY'

Dino De Laurentiis's latest! And you guessed it—it's about mutiny and stars Mel Gibson, Anthony Hopkins, and Laurence Olivier (in a cameo role). See it at Loews State, where it opens on May 4.

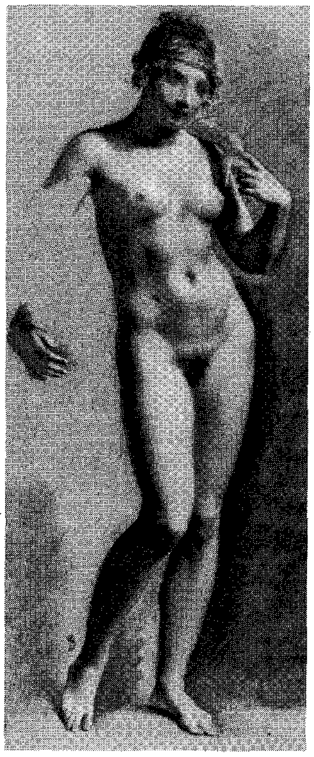
'JULIE WILSON SINGS SONDHEIM TONIGHT'

Last time around, Julie came to celebrate Cole Porter for three weeks at Michael's Pub and stayed for ten. Now she's returned to do the same for Stephen Sondheim, and will stay through May 26.



'MOVING ABOUT'

Hank Smith clowns, dances, and acts at the Visual Arts Center May 4, 5, and 6. This man of many talents also teaches mime at the School of Visual Arts.



'FRENCH DRAWINGS, 1550–1825'

May 9 through July 31, the Morgan Library will display 126 old-master drawings. At left is a nude by Pierre-Paul Prud'hon.

'CONCEALED ENEMIES'

Edward Herrmann stars as Alger Hiss in the four-part series (with Peter Riegart as Nixon and John Harkins as Whittaker Chambers) on Channel 13 May 7, 8, and 9 at 9 p.m.

Photograph, top right: Martha Swope.

"LIBERTY, FEARLESS & FREE"

Erté, the Father of Art Deco, now in his 91st year has achieved yet another masterful artistic achievement.

"Liberty" an inspiring 26½" bronze sculpture has been created by Erté in loving tribute to the Statue of Liberty as her centennial approaches.

Part of the proceeds from the sale of this numbered and limited edition of 500 will be donated to the New York Statue of Liberty Centennial Commission for the refurbishment of the Statue of Liberty and Ellis Island.

"Liberty" can be viewed at Dyansen Galleries or you can write or call, toll free (800) 847-4234 for FREE Fine Art Catalog depicting works of art from $500 to $20,000.

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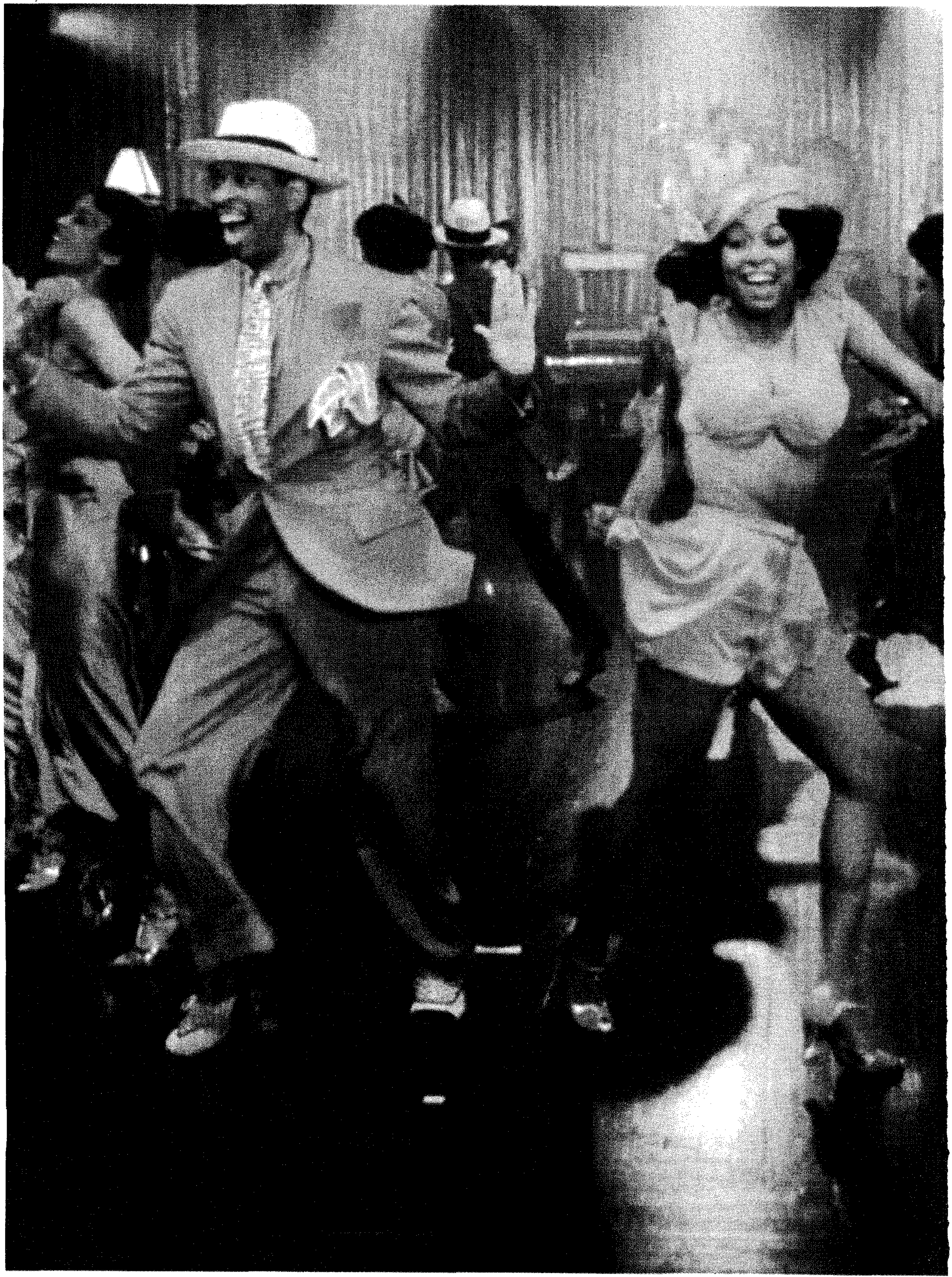


Photograph by Adger W. Cowans.

NEW YORK

The Making of THE Cotton CLUB

A True Tale of Hollywood

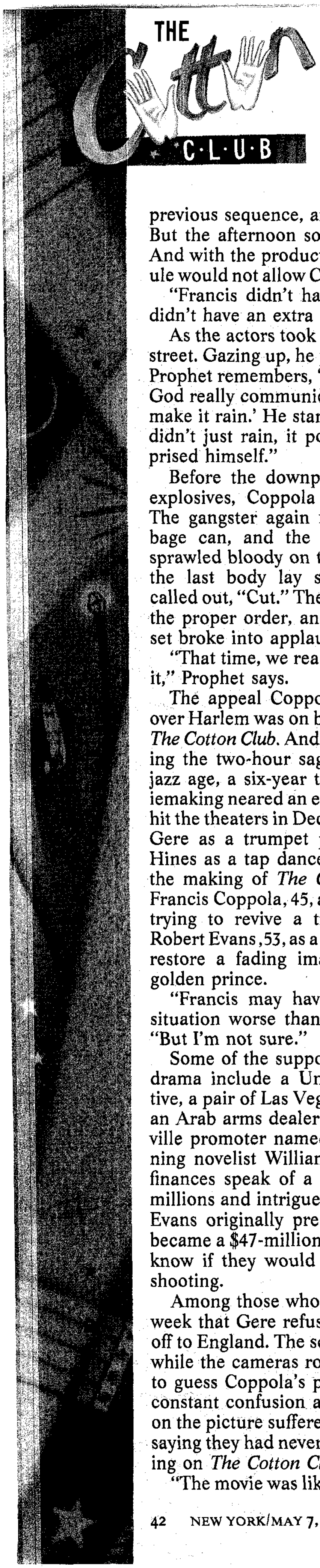
By Michael Daly

THE MACHINE-GUN FIRE RAKED A fruit cart and caught the gangster as he strolled past a group of children on West 131st Street. Grabbing a small boy, the gangster tried to shield himself from the slugs. The boy went down, and the gangster tumbled against a garbage can. Four other youngsters pitched onto the rain-slicked sidewalk. Red stains seeped through their bullet-torn clothing.

"Cut."

Hearing Francis Coppola call out this command, the gangster and the children rose from the pavement. The rain had soaked the miniature charges that were used to simulate bullet hits, and some of them had gone off out of sequence. Others had failed to explode at all. There was just enough daylight left to do one more take, and Coppola sent the actors off to be re-clothed and rewired with explosives.

While the wardrobe people and the special-effects team prepared the actors, Coppola stood with an associate producer named Melissa Prophet and watched sunlight poke through the clouds. Coppola needed rain to match this shot with a



What Evans Called a $20-Million 'Sure Thing' Turned Into a $40-Million Gamble.

previous sequence, and a crew readied a sprinkler system. But the afternoon soon grew too bright for artificial rain. And with the production running out of money, the schedule would not allow Coppola to do the scene on another day.

"Francis didn't have an extra day," Prophet says. "He didn't have an extra minute."

As the actors took their places, Coppola stepped into the street. Gazing up, he pumped his arms and shuffled his feet. Prophet remembers, "Francis looked at me and said he and God really communicated at times like this. He said, 'I can make it rain.' He started dancing, and two seconds later, it didn't just rain, it poured. He even surprised himself."

Before the downpour could soak the explosives, Coppola shouted, "Action." The gangster again fell against the garbage can, and the five children again sprawled bloody on the pavement. When the last body lay still, Coppola again called out, "Cut." The charges had fired in the proper order, and the people on the set broke into applause.

"That time, we really thought we'd had it," Prophet says.

The appeal Coppola made to the sky over Harlem was on behalf of a film called *The Cotton Club*. And as he finished shooting the two-hour saga of Harlem in the jazz age, a six-year tale of modern moviemaking neared an end. The film that will hit the theaters in December stars Richard Gere as a trumpet player and Gregory Hines as a tap dancer. The story behind the making of *The Cotton Club* features Francis Coppola, 45, as a brilliant director trying to revive a troubled career and Robert Evans, 53, as a producer fighting to restore a fading image as Hollywood's golden prince.

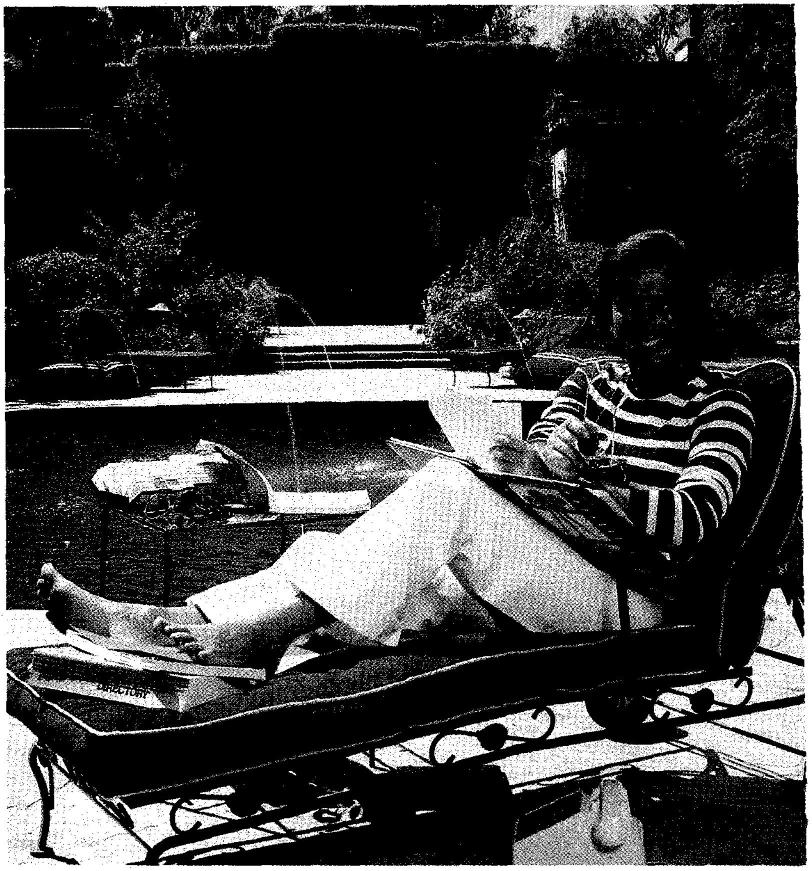
"Francis may have the one financial situation worse than mine," Evans says. "But I'm not sure."

Some of the supporting players in this drama include a Union Carbide executive, a pair of Las Vegas casino operators, an Arab arms dealer, a murdered vaudeville promoter named Roy Radin, and Pulitzer Prize–winning novelist William Kennedy. Those who managed the finances speak of a skyrocketing budget and squandered millions and intrigues aided by pretty young women. What Evans originally presented as a $20-million "sure thing" became a $47-million gamble, and the backers often did not know if they would have the money for the next week's shooting.

Among those who worked on the set there is talk of the week that Gere refused to work and the day Coppola flew off to England. The script went through more than 30 drafts while the cameras rolled, and the cast and crew often had to guess Coppola's plans for the next moment. There was constant confusion and unrelenting tension. Three people on the picture suffered heart attacks. Dozens more were left saying they had never experienced anything quite like working on *The Cotton Club*.

"The movie was like a vampire," the production designer, Dick Sylbert, says. "You'd think, 'This is it, it's finally g stake through its heart.' But every day it would come o its coffin. It didn't die. Somehow, it didn't die."

Yet from those who attended a screening of the rough comes word that the shots that caused the most panic or set are some of the most exciting scenes on the screen. sunny afternoon when Coppola did his rain dance, and days the backers failed to deliver the payroll, and all other moments of crisis ended with a few thousand fe edited film. After six years of chaos, there are a little two hours of story and song and dance that will have to g



EVANS AT HOME IN BEVERLY HILLS.

around $150 million for the picture to break ev

"If the movie is one-tenth as good as the story behin it'll be *The Godfather* and *Gone With the Wind* rolled i one," Evans says. "And that's what it needs to make money."

THE SAGA OF *The Cotton Club* OPENS W the tanned and smiling figure of Rob Evans. A former garment executive an onetime actor, Evans began his career a producer by picking up the rights to a 1 novel called *The Detective*. The book made the best-sel list, and the New York *Times* touted Evans as a hot you mover in Hollywood. The article came to the attention of new owner of Paramount Pictures. And before he h

Illustrated by Dave Calver; photograph by Larry Willi

duced his first movie, 35-year-old Robert Evans became studio's head of production.

n keeping with his new position, Evans settled into a een-room French Regency house in Beverly Hills. He k to wearing silk pajamas during business hours and to ing Paramount's films "my mistresses." The stable grew include *Rosemary's Baby, The Odd Couple,* and *Love ry.* He optioned a book called *The Godfather* for $5,000 l approved Francis Coppola as the director. Coppola says t Evans fought to keep Al Pacino and Marlon Brando off picture and tried to replace the theme with music closer hat in *Love Story.* Evans denies this, and says that his ting suggestions saved the movie from disaster. Whatever actual contribution, as a studio executive Evans was not mitted to include his name in the credits.

That's what killed me," Evans says.

After *The Godfather,* Evans decided to seek greater rec- ition as an independent producer. The excitement gen- ted by *Chinatown* was soon dampened by the mediocre wing of *Black Sunday.* When Evans came out with a ister called *Players,* he seemed more concerned about his utation than his bank account.

It's not the money for Bob," says his friend Dick Sylbert. b doesn't have to be rich. He has to be Bob Evans. If he 't be Bob Evans, he's dead. It's 'Is Bob Evans still in the Evans business?' "

n 1979, Evans was trying to make a comeback with *Urban vboy.* Then the same agent who had brought Evans *The dfather* told him about a nonfiction book called *The ton Club.* The film rights were then owned by a Union bide executive named Charles Childs. A part-time enter- iment promoter, Childs had come across *The Cotton Club* a Manhattan bookstore. He had spent the previous two rs trying to promote the book as a film, and he now sold property to Evans for $350,000. Childs went on to mote a bicycle race sponsored by Planters Peanuts. And ans returned to Hollywood with a book about the white igsters and black entertainers who filled Harlem's hottest htclub of the jazz age.

'Gangsters, music, and pussy," Evans says. "How could se?"

As he set out to promote *The Cotton Club,* Evans did not e much better than Childs. He found that his stature was ther diminished by a 1980 conviction for cocaine posses- n. He also discovered that the dismal performance of *The z* had left many people in the film industry believing that iovie with a lot of black faces could not make money. And llywood was not swarming with fans of black performers the 1920s. Evans remembers, "One guy at a studio said, ike Ellington, doesn't he play third base for the dgers?' "

To strengthen his presentation, Evans put together a gold- er-and-black poster. Beneath the words "The Cotton ib" was a drawing featuring gangsters and musicians and izzing bullets. The slogan read, "Its violence startled the ion—its music startled the world." Still with no notion of w the plot would run or who the characters would be, ans showed the poster to Sylbert.

"I said, 'Terrific poster, Bob, but you can't sell tickets to oster,' " Sylbert says.

[redacted]

IN MARCH OF 1981, EVANS ENCOUNTERED A young actress named Melissa Prophet on a flight to New York. A former Miss California, Prophet had appeared as a tennis groupie in *Players.* She had become friendly with Adnan Khashoggi, the ab arms dealer. He had offered to help her finance a film. e remembers, "A.K. said, 'Well, Melissa, let us produce a vie for you.' I said, 'Great.' " And now, as Evans told her about *The Cotton Club,* Prophet decided that this was exactly what she was looking for.

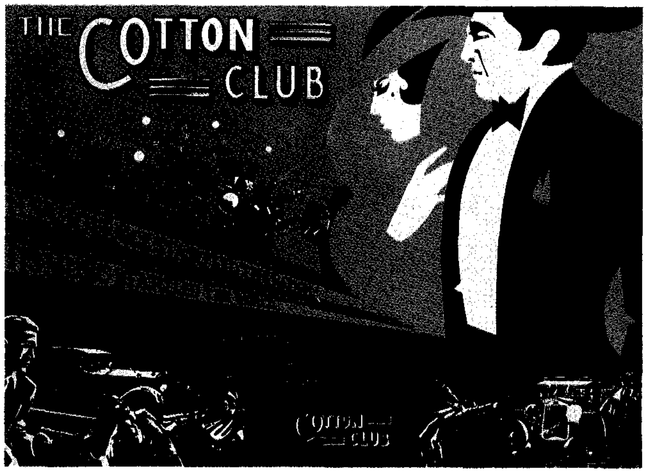
"I realized, 'My God, I couldn't be any luckier—Bob Evans and A.K.,' " Prophet says.

Meeting with Khashoggi in Las Vegas, Prophet pitched *The Cotton Club.* The following morning, an assistant woke her with instructions to take Khashoggi's private 727 to Los Angeles and bring Evans back in time for dinner. When Prophet arrived at Evans's house, he balked at leaving on such short notice. Prophet says, "He said, 'What do you *mean* right now?' And I'm saying to myself, 'How am I ever going to get this prima donna on an airplane?' " Finally, Evans agreed to go if Khashoggi's plane would fly him to New York that same night.

"I wanted to play hard to get," Evans says.

That evening, Khashoggi met with Evans and offered to put some seed money into the project. Evans said that he was not interested in just a development deal. As Evans rode off in a limousine, Khashoggi stood in the driveway with Prophet.

"A.K. said, 'He'll come back, Melissa, they always come back,' " Prophet says. "It was like a scene in a movie."



THE POSTER WITHOUT A MOVIE.

As Evans flew to New York on the private 727, a woman he describes as "an extraordinarily beautiful girl" served him champagne. The woman then changed into a negligee. Evans remembers, "She yawns and says, 'Let's go to bed.' I say, 'Good night,' and she says, 'Aren't you going to come in?' My legs are shaking, and I say, 'No.' " After Evans landed, Prophet called and said she had listened to a recording of the conversation on the plane.

"A.K. is so clever," Prophet says.

Just as Khashoggi had predicted, Evans returned to Las Vegas a few days later. In an agreement dated April 30, 1981, Khashoggi pledged to invest $2 million in *The Cotton Club.* Evans was bound to "keep this Agreement confidential and disclose this investment or the identity of the Investor to no person." He was also required to give Melissa Prophet screen credit as associate producer.

With the development money, Evans brought in Mario Puzo to write the script. Khashoggi threw a party for Puzo and Evans at the Dunes Hotel, in Las Vegas. A troop of 30 violinists appeared and played the theme from *The Godfather.* Later, Khashoggi pushed a button and a wall slid open to reveal a private casino. Evans took a stack of chips from his host and later split $20,000 in winnings with Puzo. Khashoggi dropped $250,000 on a single roll of the dice.

In the morning, Khashoggi appeared in a caftan and said that he was willing to put $10 million more into the picture. Khashoggi then assigned his brother Essam to work out the details. A few days later, the deal fell through. Khashoggi says he pulled out because he did not like Puzo's

er artists: Michael Marcus and James Pearsall.

"The Best Way to Get Out Is to Ask for Money," Says Pryor. "And That's What I Did."

COPPOLA AND RELUCTANT STAR GERE ON THE SET.

script. Evans says that *he* canceled after Essam asked for a "slight edge" that proved to be 55 percent of the film.

"I don't like being Arabed down," Evans says. "This time, I didn't come back."

When word spread that Puzo was writing *The Cotton Club,* three studios expressed interest in bankrolling the film. Evans says, "Suddenly, it wasn't a black picture, it was *The Godfather.*" Evans turned the studios away and announced that he would raise the money himself, just as David Selznick had for *Gone With the Wind.*

"I had it in my mind I wanted to own it," Evans says. "The whole inspiration was to *own* something."

As part of this grand design, Evans decided to make his debut as a director. He needed a bankable star to attract investors, and he offered Al Pacino the lead. Pacino said that the project was too much like *The Godfather,* and Evans turned to Sylvester Stallone. To show Evans how he would look dressed up for a nightclub, Stallone brought over a copy of the yet-to-be-released *Rocky III.* Evans says, "He wears a tuxedo in that, and he said, 'I look like this, Bob. I look good.' "

In early May, Stallone made a tentative commitment to do the film for $2 million. Two weeks later, Evans flew to the Cannes film festival to sell his Evans-Puzo-Stallone package to the foreign distributors. That weekend, Stallone telephoned Evans and said he was having doubts about the project. One of Stallone's associates appeared off Cannes on a 150-foot yacht and sent a launch for Evans. Evans says that he canceled the deal when the associate suggested that Stallone wanted $4 million.

"I said, 'Now, will you give me the dinghy and let me get back to the shore?' " Evans says.

Forced to face the foreign distributors without the promise of a big star, Evans pulled out his gold-silver-and-black poster and somehow returned from France with $8 million in guarantees. He then sought out Richard Pryor. Over dinner, Pryor began talking about his ex-wife and broke into tears. The next day, Evans sent a limousine to pick up ex-wife. Evans talked to her for five hours, and she fin agreed to go to dinner with Pryor. Evans said that he wc join them with his ex-wife Ali MacGraw.

Over the following week, Pryor called again and agai ask Evans's advice on what he should say and what should wear when he saw his ex-wife. Then Pryor t phoned to say he had decided to cancel the dinner. P says, "I said, 'Robert, I'm not ready for it.' " Pryor close saying that he was still so grateful for Evans's efforts tha would do *The Cotton Club.*

"Robert seemed like a nice person," Pryor says.

A short time later, Pryor's lawyer contacted Evans said his client wanted $4 million to appear in the film. Ev called Pryor and said that this was much more than he co afford. Pryor said that his lawyer had counseled him aga appearing in a picture directed by Robert Evans.

"I was advised it would be a disaster, and the best th to do was to get out of it," Pryor says. "And the best wa get out of something is to ask for money, and that's w I did."

AT AROUND THIS TIME, GREGORY HI spotted a copy of *The Cotton Club* sc lying on his agent's desk. Hines had star in the Broadway production of *Sophistica Ladies,* and he was looking for a major f role. He slipped the script under his shirt. He rememb "I told the secretary, 'I got to go to the bathroom, an might be a while.' I sat there for 45 minutes. I'm luck didn't get piles." When Hines emerged from the me room, he told the agent that he wanted an appointment w Robert Evans.

"My agent said, 'What are you going to tell him?' " Hi says. "I said, 'Don't worry about it. Just get me in.' "

Photograph by Theo Westenberger/Gamma-Li

On the day of his meeting with Evans, Hines approxıted the Cotton Club look by pulling on a 1940s jacket l slicking back his hair. When he arrived at the house, the ler sat him by the pool and said that Evans was having ıassage. After a while, Evans shuffled out in slippers and lack bathrobe. Evans said that Hines looked perfect for part. Then Evans said that to raise money he needed a name. And he still hoped to lure Richard Pryor.

'I said, 'All right, but I'm right for the part,' " Hines says.

During the weeks that followed, Hines barraged Evans h telephone calls. Appearing in Evans's study, Hines nped up on the desk and did a tap dance. This was lowed by more calls. At the same time, Evans's elevenır-old son, Joshua, counseled against using Pryor. Evans 's, "He said, 'If it's great, it will be a Richard Pryor picture, d that's not what you want.' " Not long after that, Evans d Hines that he had the role.

By then, Evans had started courting Richard Gere. The or was just becoming a major star, and he seemed to be ghtly overwhelmed by Evans's attentions. Evans evenılly invited him to move into the guest bungalow. A vant was there with a tray when Gere was hungry, and the r was well stocked when he wanted to entertain friends. ıe day, Evans presented Gere with a custom-made vest. "Richard said, 'Oh, no, don't give me anything else,' " ophet remembers. "Evans grabbed the vest and threw it him."

Knowing that he could not hold onto Gere indefinitely, ans scrambled for financing. He sat down with a 33-yearl tycoon from Texas and came away with a commitment bankroll the film. The next day, he received word that the coon had died of a heart attack. Evans resumed the hunt a month and landed a group of Texas oilmen. On a turday, Evans threw an $11,000 party for his new partners. ans's hostesses included Ali MacGraw and the model Lisa ylor. That Monday, the bottom fell out of the oil market. e Texans pulled out, and Evans continued the search for vestors.

"It was all over town that we were looking for money," ophet says. "We just had to find the money, at's all."

At Evans's urging, Prophet took out her dress book and telephoned anybody who ght have cash. She remembers, "I'd say, h, Bob, I hate calling.' He'd say, 'Call, elissa, call. We must not let this fall rough.' I have never seen a more relentless an, ever."

One of the people Prophet contacted was ry Buss, the owner of the Los Angeles kers. Buss was himself looking for financg, and Prophet put him in touch with hashoggi. Buss in turn, invited Evans a basketball game. There, Evans met a ghtclub promoter who offered to introduce m to the Doumani brothers, of Las Vegas.

II. TWO BROTHERS FROM LAS VEGAS

IN OCTOBER, ED AND FRED Doumani flew to Los Angeles to meet Evans. The Doumani brothers are the sons of a Lebanese immigrant who had risen om running a fruit cart to constructing the Concha Motel, in Las Vegas. After the ther's death, the brothers had put up the El orocco Casino and the new Tropicana Hol. They had also gone into the oil business th a Denver insurance magnate named Victor Sayyah. And now the brothers teamed up with Sayyah to make their first venture into the film business.

"My father would be turning over in his grave if he knew what I'm doing," Ed Doumani says.

Drawing on his full powers of salesmanship, Evans presented *The Cotton Club* as a "sure thing." The picture, Evans said, could be made for between $18 million and $20-million. He already had an $8-million guarantee from the foreign distributors. And he was about to close a domestic deal with Orion Pictures that would provide $10 million for advertising and distribution. The brothers studied the script, and Ed Doumani remembers, "My impression was it had a lot of potential. Not that I knew what I was reading." The brothers also made some inquiries around Hollywood about Evans.

"We talked to people, but when you talk to a doctor about another doctor, you're not going to hear anything bad," Ed Doumani says.

While Evans negotiated with the Doumanis, Gere studied the script. Gere said he was not happy with Puzo's effort, and Evans privately asked Sylbert for advice. Sylbert remembers, "I said, 'Bob, you've got a lot of problems.' I said, 'It's a coffee-table idea. You haven't got anything, Bob.' Bob said, 'Promise you won't tell anybody what you think. I'm trying to raise new money.' "

A short while later, Sylbert went on a fishing trip in a remote section of Washington. His vacation was interrupted by a messenger who came out of the forest with a script that Evans had reworked himself. This story appeared to be modeled after Evans's failed marriage to MacGraw. Sylbert says, "It was even worse. I told Bob, but he didn't listen."

In January of 1983, the Doumanis and Sayyah decided to enter into a partnership with Evans. Gere was due to start a picture for Paramount at the end of the year, and Evans was pressed to begin preparations for the making of *The Cotton Club.* Dick Sylbert came on as production designer. He remembers a series of planning meetings between Evans and the investors.

"Bob's phrase was 'We're going to plan this like the

DOLLAR OASIS
$
PLAY DOLLARS
$1.00
$1.00
$1.00

ED DOUMANI IN HIS LAS VEGAS CASINO.

otograph by Larry Williams.

At the Time Evans Called, Coppola Was Still More Than $20 Million in Debt.

invasion of Normandy,' " Sylbert says. "I said to myself, 'Be ready for the worst.' "

With the financing now in place, Evans rented a townhouse at 234 East 61st Street in Manhattan. He secured the use of the Astoria Studios, in Queens, for what he said was a bargain price. He also persuaded the movie unions to replace the usual 7 A.M.-to-7 P.M. shift with an 11 A.M.-to-7 P.M. schedule known as "French hours." Evans called a press conference and described the deal as "historic." He said it would save the picture $10 million.

"It was Bob's idea of how to make a movie, because you can stay up all night," Sylbert says.

Returning to his house in Beverly Hills, Evans gave a party for the foreign film distributors who were attending the American Film Market. He screened *Boom Town,* and he tried to compare this film starring Clark Gable and Spencer Tracy with his own project featuring Richard Gere and Gregory Hines. The guests cheered.

"All these people standing up and applauding, and it had nothing to do with *Cotton Club,*" Evans says. "It was like selling them *Gigi* and giving them *E.T.*"

At one point, Gere showed up and embraced Evans. Gere spoke of how much he looked forward to appearing in the film. When he found himself alone with Evans, Gere said that he still did not like the script, and that he was no longer sure he wanted the role. Evans says, "Richard put his arms around me and told everybody, 'I'll do anything Evans wants.' Later, he says, 'I'm not making the movie, you know.' "

JAMES REMAR (RIGHT) MAKES A POINT AS DUTCH SCHULTZ.

Back in New York, Evans busied himself with launching the production. Four months had passed since Sylbert had warned Evans that the script had serious problems. And even as Gere threatened to bolt and leave the project in chaos, Evans seemed only concerned with maintaining the appearance that everything was moving ahead smoothly. Sylbert says, "He was behaving like the steward on the *Titanic* who went into the dining room and said, 'Don't worry, folks, we're only stopping to take on some more ice.' "

IN LATE FEBRUARY, EVANS CALLED FRANCIS COPpola and said he needed somebody to rewrite the script. Since *The Godfather,* Coppola had been struggling to break free of the Hollywood studio system. *Apocalypse Now* was the first movie he had financed himself, and this adventure in the jungles of the Philippines had forced him into a less structured style of working.

"He said he began to realize that a good director might not be the one who was completely prepared and definitive," Coppola's wife, Eleanor, wrote in *Notes,* a book on the making of the movie.

Eventually turning a profit on *Apocalypse Now,* Coppola went on to purchase the old Hollywood General Studios He renamed the property Zoetrope Studios. Using cc puters and video technology to give his new style m flexibility, he embarked on *One From the Heart.* The f cost $27 million to make, and it took in $1.2 million at box office.

"You can't be an artist and be safe," Coppola was quo as saying.

At the time Evans called about *The Cotton Club,* Copp had just finished shooting what he calls "those teen movies," *The Outsiders* and *Rumble Fish.* He was still m than $20 million in debt. His studio lot was up for sale. Th was a lien on his home in Napa, California. The press h branded him a kind of mad geni And listening to Evans speak of own troubles trying to produc film outside the Hollywood s tem, Coppola agreed to help w the script.

"He described his project a 'sick child' who needed a docto Coppola recalls. "I offered to re his script and to give him any h that I could. For about a week. F free."

In early March, Evans went Coppola's office in San Francis Coppola informed Evans that t script was "unworkable." Eva asked Coppola if he would be wi ing to write a new script. Copp saw a chance both to score a qui $500,000 and to give himself ti for an original screenplay of l own. He abandoned earlier pla to direct *The Pope of Greenwich Village* and started writi *The Cotton Club.*

On April 5, Coppola completed his first draft. He h pieced together a historical montage of the Harlem Rena sance that included civil-rights marches and readings black poets. Evans says, "Suddenly, we had a history less that read like a PBS documentary. I hated it. Richard Ge hated it. Francis loved it. And the more everybody hated the more Francis loved it."

The day of the Academy Awards, Evans flew to Las Veg to present the script to the Doumanis and Sayyah. I enclosed a note that he said Coppola had written to hi Signed "F.," this "author's note to the producer" had a tually been written by Evans himself. It read, "Well, after days, here is the blueprint. Now let's get down to writing script. As we've said before . . . 'background makes fo ground'—now let's get to the foreground. You always u the word 'MAGIC' . . . we're going to touch it again!" T investors were apparently not impressed, and th suspended any further financing.

"To me, it wasn't a script," Ed Doumani says.

In New York, the pre-production operation w spending $140,000 a week on a project that now had neith a script nor backers. Sylbert had started work on a $ million re-creation of the Cotton Club. An Acaden Award-winning wardrobe designer named Milena Can nero was researching costumes. A record producer nam Jerry Wexler was selecting music. Dyson Lovell had con on as executive producer, and he was recruiting dancer

Photographs by Adger W. Cowa

yson didn't know what he was casting for, but he was ing," Sylbert says.

keep the project going, Evans sold the stock he had ired when he was at Paramount. He knew that these ls would soon run out, and he began a frantic search for ncing. Word of his plight reached the limousine service o-owns. And a short time later, one of the chauffeurs eared at Evans's home in Beverly Hills with a customer ed Elaine Jacobs. The chauffeur introduced Jacobs as a lthy widow who had been referred to the service by a r stockholder in General Motors.

f I knew who she really was, I would have run out of n," Evans says.

ENTER ROY RADIN, EXIT ROY RADIN

ALSO KNOWN AS KAREN GOODMAN, ELAINE Jacobs had until recently been living in Miami. She is said by police to have had a child there by a reputed cocaine smuggler from Colombia. She is also suspected by ce to have stayed in contact with the smuggler after she ed west. Her associates in Los Angeles included Roy in, a vaudeville producer who had gained some riety when the actress Melonie Haller was raped at his sion. Jacobs now suggested to Robert Evans that Radin ht be able to raise the money for *The Cotton Club.*

nvited to Evans's house, Radin said that he knew a ker in San Juan who had good contacts with the Puerto n government. In a meeting that ran nonstop from a ay through a Tuesday, Evans and Radin worked out a million plan for a company based in Puerto Rico that ld produce *The Cotton Club* and four other movies. ns drafted an eighteen-page proposal. Radin's secretary gested that the document should be rewritten somebody with a better command of grammar. "I tried to point out that the opening sentence was not a sentence," the secretary, Jonathan Lawson, says. "Evans blew up and said, 'I've been writing these for years.' I said, 'That still doesn't make it a sentence, Bob.' "

The proposal was wired to the banker José Alegría. He sent back word that the Puerto Rican government was interested. Radin then drew up a two-page partnership agreement, which was signed by Radin and Evans on April 26. The document read, "It is understood and becomes of the essence to this contract that thru its life, we shall both act on an exclusive basis towards each other. . . . Neither of us shall engage in any business competitive with [the partnership] without the written consent of the other partner." Evans and Radin were each consigned 45 percent of the venture. The remaining 10 percent went to Alegría.

"I couldn't believe Evans signed it," Alegría says. "I told Roy, 'The day will come when this guy realizes he's not in control.' "

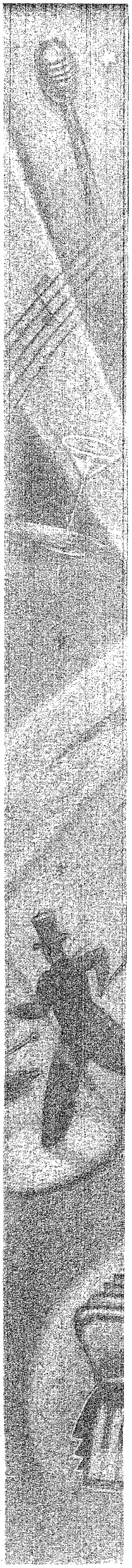
At the end of April, Evans and Radin met in New York with officials from the Puerto Rican government. Evans gave a presentation, and there was talk of a $35-million loan guarantee. But Evans was beginning to find his marriage to Radin unbearable. The man who had once headed Paramount was not about to take instructions from a man who had run shows featuring J. Fred Muggs the chimpanzee.

"Radin was antagonizing Evans, saying, 'Look, we're partners, don't talk to anybody unless I say okay,' " Alegría says.

A short while later, Elaine Jacobs sat down with Radin at Evans's townhouse, on East 61st Street. Jacobs demanded a part of Radin's percentage. Radin said she would get only a $50,000 finder's fee. Jacobs leapt to her feet, screaming. Evans came down from his bedroom and said that Radin should be "fair" and give Jacobs what she wanted. Radin refused, and Evans said the deal was off. Radin left, forgetting his coat.

That weekend, Radin flew to Los Angeles for meetings

A DOWNPOUR INSPIRED BY COPPOLA'S RAIN DANCE, A HOOD JOINS THE DUSTHEAP OF HISTORY.



After Radin's Murder, Evans Grew Afraid That the Killers Might Strike Him Next.

involving a Christmas horror film called *Slay Ride.* On Thursday, Jacobs called and said she wanted to talk. At 9:30 P.M. on Friday, Radin came out of his hotel and joined Jacobs in a limousine with smoked windows. On Radin's instructions, Demond Wilson, of the show *Sanford and Son,* was parked by the hotel entrance armed with a pistol. Wilson tried to tail the limousine, but he couldn't keep up. At 10:30 P.M., Jacobs telephoned Evans and said she and Radin had argued. Radin did not return to the hotel.

A month later, Radin's decomposed body was found in a canyon 65 miles north of Los Angeles. Radin had been shot in the head, and detectives interviewed Evans for four hours. Apparently satisfied that Evans was not involved in the murder, they left with autographed copies of the *Chinatown* screenplay. Evans grew afraid that the killers might strike him next, and he decided to disappear for a few days. He had an assistant drive him to Palm Springs for a blind date with a woman named Denise Beaumont.

"He was crying," the assistant, Cathy Clark, says. "He was saying, 'My son, my son, what if they know I have a family? What if they think I know something I don't know?' "

As they pulled up to Beaumont's house, Evans had trouble choosing from his many pairs of glasses. Clark says, "This guy looks like he's been dead for two weeks, and he thinks a pair of glasses is going to help. I said, 'You look great, have a good time.' " Evans took Beaumont to dinner. Later, they shared a Jacuzzi, and Evans told her the Radin story. Evans said he was afraid to be alone, and Beaumont let him sleep in her bed. She put on a jumpsuit and took the sofa.

"He said, 'Take that jumpsuit off,' " she remembers. "And I said, 'No, I'm not taking that off.' "

At about 3 A.M., a friend called Beaumont. Fearing he was being set up, Evans came out of the bedroom and demanded to know who was on the phone. He then began opening the windows and doors in case he needed to make a quick escape.

"I don't think I made a very good impression," Evans says.

SINCE APRIL, EVANS HAD BEEN PRESSING COPPOLA to write a script that would draw the Doumanis back in. Coppola came to New York, and Evans enlisted the help of Marilyn Matthews, a black actress he had met several months before. The actress went to Coppola's suite at the Sherry-Netherland Hotel and studied the script for 35 minutes. Coppola drank coffee and paced the room.

"He said, 'Well, what do you think?' " Matthews remembers. "I said, 'Well, I really think you're a good writer, and I really like it, but it seems like a lot of history here.' He said, 'I can't write anything phony. I like reality.' I said, 'I like reality, too, but can't you have a little more story and a little more about people you can really get into?' He said, 'No, this is the way it has to be.' "

Over the next few hours, Matthews pressed Coppola to change the script. Evans arrived and whispered to Matthews to come see him when she was done. Then Evans left. Matthews says, "Evans didn't want to come off as the bad guy. If he stayed, Francis would say, 'What do you think, Bob?' "

Around midnight, Matthews left the hotel and headed for the townhouse on East 61st Street. Evans told her that *The Cotton Club* would not be made unless Coppola rewrote script in the next two weeks. Matthews saw the film as a chance for a large number of black actors to work, and remembers, "I was like, 'I can't believe this. You mean not going to happen, and it's his fault?' " Evans then that he wanted her to return to the Sherry-Netherland following morning. He began coaching her on w to say.

At 9:30 the next morning, Coppola opened his door found Matthews standing in the hallway. His hair tousled and he was wearing a bathrobe. Matthews reme bers, "I was trembling. I said, 'You can't do this. You c let us down. The black community will tear you apart.' main concern was he does not want to exploit blacks, he said, 'Those people were struggling, and you have show that.' I said, 'Nobody wants to pay money to see th I said, 'You got to have action. You got to have love. You to have sex.' I just kept on and on. He said, 'Enoug enough. Let's get some coffee.' "

HOOFER GREGORY HINES DANCED FOR HIS PA

Photographs by Theo Westenberger/Gamma-Lia 'ter making espresso and toast, Coppola sat down with hews in the living room. He reached for some paper, they began making an outline. Gere had said that he ed his character to be a trumpet player who came off good guy, and Matthews says, "I said, 'Since we're ng the script, let him play the trumpet. Make him ıy.' I kept making Francis work on it. He said, 'Maybe an take a rest.' I said, 'No, we have to keep working .' "

'veral days later, Coppola went home to Northern Cali- a. Matthews, Evans, Gere, and Hines joined him there ork on the script. Each morning, the guests scattered ss the estate in Napa to make notes on the previous ; version. An assistant fed their comments into a com- r. Coppola then folded this material in with his own s. At around 10 P.M., he stopped work and cooked a ; meal. And the next day, the process began again.

The feeling there was so warm and loving, and every- / was working together like ly," Matthews says.

'hen Coppola wanted to be e, he turned on a red light 'e the door of the cottage re he worked. Only Mat- /s dared to disturb him. She , "I just sat at the table with and read my script and amed at him. I was saying, at is that? How can you say ' Nobody will understand .' I was driving him crazy. said, 'Just leave me alone let me write. Don't do this ıe.' "

HINES, PLAYING A SOPHISTICATED LADIES' MAN, WOOS THE SLINKY LONETTE MCKEE.

y then, Evans had lost his ition to direct the picture. soning that a Coppola stened by the commercial ıre of *One From the Heart* a Coppola willing to bend to the formulas that make a Evans asked his host to be the director. Evans says, "I red I had Francis at the right time. He was at bottom, I figured he would be happy to do something good. I looking to re-create Mario Puzo, Francis Coppola, and elf. *The Godfather*."

.t first, Coppola declined. Evans says, "He said, 'I can't t, but I'll help you. I'll stand behind you.' He couldn't ; been nicer." Evans repeated the offer on several occa- ıs. Coppola's day-to-day life was filled with talk of loan ments and liens and auctions, and he grew increasingly pted to throw himself into the music and dance of *The on Club*.

I began to become infatuated with the material and the ıod," Coppola remembers. "I started to fantasize about ıt it would be like to direct such a production."

inally, Matthews sat down with Coppola. She remem- ;, "It was like Francis's baby, and I kept getting the ing he wouldn't want somebody else to raise it. I said, ncis, I don't think you should let somebody else get the lit for this film.' He said, 'I need some rest. I never get rest. I never get any time to myself.' I said, 'But, Francis, have to do it.' "

ıt dinner the following evening, Coppola announced that vould consider directing the film. Matthews says, "We're sitting around having steaks, and he comes in and goes, /as looking at my calendar, and I was thinking maybe re is some way I could schedule this. Maybe I could work ɔut.' And everyone was like, 'What? Great!' Nobody ught he would do it."

After ten days in Napa, Coppola and his guests had a new pt. Matthews says, "Evans loved it, and Gere was ecstatic." That weekend, Evans went to Las Vegas. The Doumanis and Sayyah studied Coppola's latest effort and said they were not pleased. Evans asked them to reread the script. Then Evans called Coppola. Evans remembers, "I said, 'Francis, they loved it.' He said, 'I feel so good. Did they really?' I said, 'They thought it was wonderful.' " Hanging up, Evans turned to the Doumanis and Sayyah.

"I said, 'This is the way you have to treat artists,' " Evans says.

At 11 A.M. the next day, Evans met again with the Doumanis and Sayyah. The investors said that they liked the script better after a second reading. An assistant arrived from Los Angeles with a copy of the book *Memo From: David O. Selznick*, and Evans pointed to passages concerning that producer's troubles with the script for *Gone With the Wind*. The Doumanis and Sayyah agreed to resume funding for *The Cotton Club*. They did, however, have some misgivings about Evans's plan to hire Francis Coppola as the director.

"I said, 'Don't worry, I can control Francis,' " Evans says.

In early June, Coppola arrived at Evans's house in Beverly Hills to discuss his contract. Coppola demanded $2.5-million, a piece of the gross, and absolute authority over the production. Evans says that Coppola embraced him and said, "You know how close we are. We'll work together." Coppola says that he was careful to warn Evans that their relationship would change the moment the deal was set.

"I told Evans that as a writer I would do it any way my director instructed me to, but if I became the director, I would need to have total control and final cut," Coppola remembers. "I was very clear on this point, because Bob Evans is a known backseat driver, a man who tends to fool with other people's work from his office or apartment."

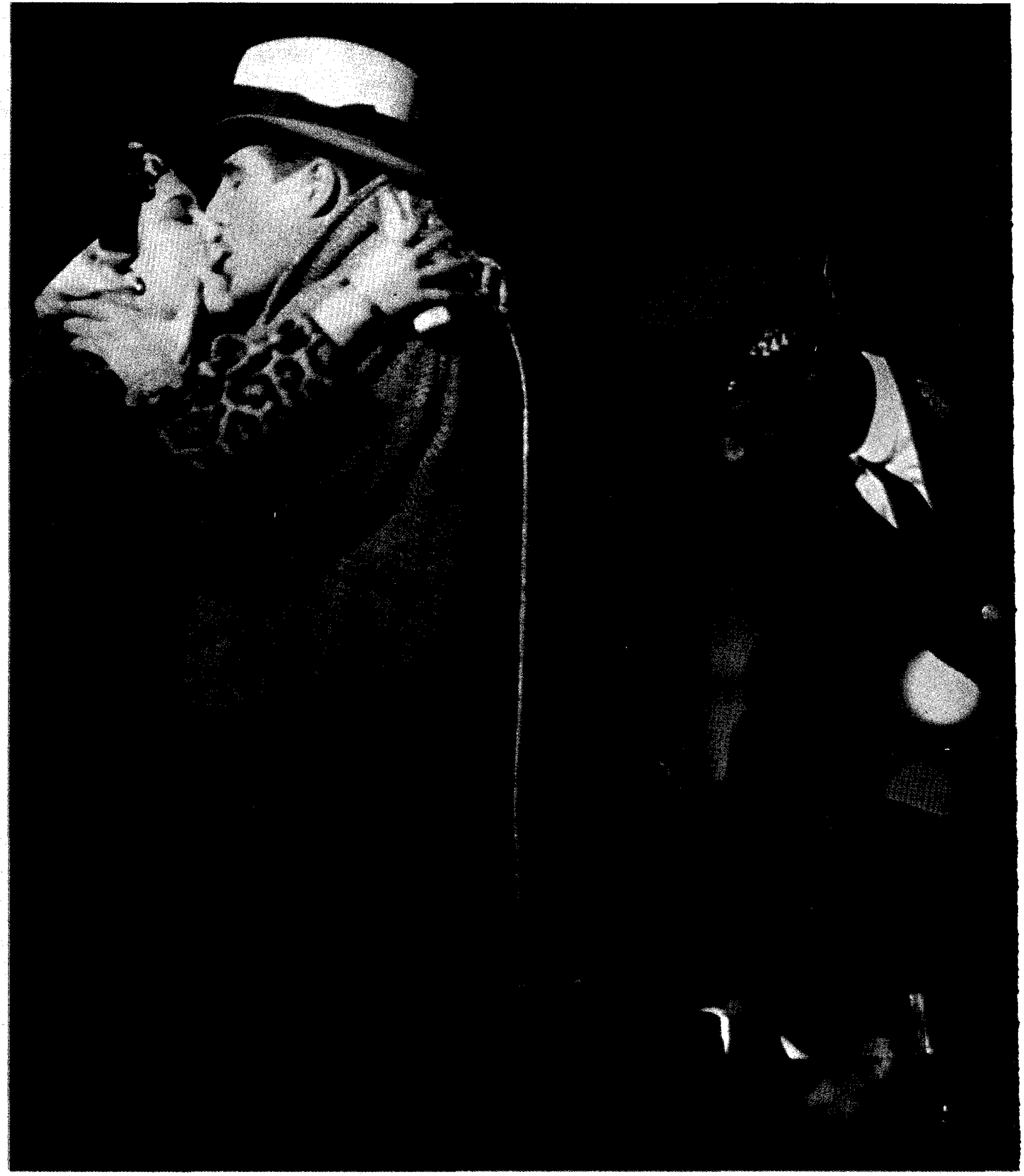
By June 20, Evans had agreed to Coppola's terms. Evans says, "I had Francis Coppola. I had a great script. I had Richard Gere. And I owned it. I felt I was ten feet tall." Coppola hurried east to start work. He quickly set about reorganizing an operation that had been gearing up since January for a movie to be directed by Robert Evans. He had only six weeks before he was scheduled to start shooting.

"I had enough time," Coppola says. "Just enough time."

NEUTRALIZING BOB EVANS

AT A MEETING AT ASTORIA STUDIOS, COPPOLA said that he had decided to keep most of the production chiefs Evans had hired. He spoke of a twelve-week shooting schedule that would have them home by Thanksgiving. Sylbert smiled, and he recalls, "Francis said, 'I know why you're smiling.' I said, 'Why, Francis?' He said, 'You're the only one in this room with enough experience to know that Thanksgiving probably means Christmas.' "

As he started working with Coppola, Sylbert came to know a man who was subject to huge mood swings. Sometimes, Coppola would despair over his financial situation. At other times, he would fantasize about buying a movie theater he had frequented as a youngster or of setting up an office at the top of the Chrysler Building. Sylbert also found



A STEAMY MOMENT FOR DIANE LANE AND RICHARD GERE.

that Coppola was torn between his need to make a commercial hit and his desire to craft a work of art.

"A great massage is what a movie is," Sylbert says. "You manipulate people, and they love it. Francis resists that, and he wants desperately to be considered an artist. Francis said, 'I don't want to make a gangster picture, and I don't want to make a musical. I want to make something nobody's ever seen before.' "

To augment the existing crew, Coppola brought in some of his own people. He instructed a band of young devotees in Napa to head east with the "Silver Fish," his 28-foot Airstream trailer fitted with a kitchen and the latest video equipment. He also hired Ralph Burns to supervise the music. He dismissed music producer Jerry Wexler, who with an $87,500 contract settlement. Not wanting to Wexler go, Dyson Lovell immediately took him on as a c sultant. Wexler earned another $12,500 for making a f telephone calls from his beach house.

"It was a Walter Mitty job," Wexler says. "I played g and I swam and I did what I do when I go to the Hampton

The first conflict with Evans came when Coppola mov to replace John Alonzo as the cinematographer. The alt natives Coppola suggested included Steve Burum. Ev went to see Burum's work in *Rumble Fish,* and he rememb being shaken by how far Coppola had strayed from Hol wood. Evans says, "I was so scared. I couldn't understa

Photograph by Adger W. Cow

y of it.” Evans objected to Burum, and Coppola agreed to
t the issue to a vote.
‘We were trying to find a way to work together,” Coppola
s.
At the studio, Coppola, Evans, and two production peo-
each listed several choices on a ballot. The winner was
phen Goldblatt, a 38-year-old Englishman whose four
ns included *The Hunger* and a punk-rock musical. Gold-
tt went to see Coppola, and he remembers, “He was
ing White Castle hamburgers, and I was pretty nervous.”
onzo walked off with a $160,000 buy-out, and Goldblatt
ne in for $100,000. He quickly began analyzing the script
d working out lighting plans.

“As soon as I said yes, it was a panic,” Goldblatt says.

In keeping with a theory that young talent would give the film more of a “jazz-age style,” Coppola asked eighteen-year-old Diane Lane to test for the female lead opposite Richard Gere. The part called for a woman in her twenties, and Lane remembers, “When I walked in, I tried to saunter. Francis said, ‘Don’t worry about the age, just play the part.’ ” Lane’s latest role had been that of a rock star in the upcoming *Streets of Fire,* and some expletives she had picked up on that film spilled into her speech.

“Francis was like, ‘Who talks that way around you?’ ” Lane remembers. “He was like, ‘I don’t want you to talk like that.’ I was scared. I didn’t want to be reprimanded like an eighteen-year-old in front of Richard Gere.”

Everything seemed to be moving ahead just as Evans had hoped, and he invited Coppola to a party at Elaine’s for Marilyn Matthews. Evans sat with Coppola and his wife, and the three of them posed arm in arm for snapshots. Matthews says, “Everybody was hugging and kissing, and it was like one big happy family.”

Then Coppola said he wanted to cast Fred Gwynne as one of the gangsters. Coppola based the decision on Gwynne’s work during a stage production of *Cat on a Hot Tin Roof.* Evans remembered Gwynne from television, and he balked at signing a man most people knew as Herman Munster. Coppola says that Evans “would keep trying to horse-trade” over the casting. Coppola did not want to relive the conflicts of *The Godfather,* and he decided that it was now time to establish his authority.

“When there is agreement, who has the control is not important,” Coppola says. “But when there is disagreement, someone must make the decisions.”

THREE DAYS AFTER THE PARTY AT ELAINE’S, Coppola called a meeting at the studio. He announced that he planned to catch the 6 P.M. plane home to California unless the controls outlined in his contract were respected. He did not have to tell anyone that his departure would mean the end of *The Cotton Club.* Evans says, “I wanted to say, ‘Get on a plane, and be out of town *before* six.’ But I couldn’t. I said, ‘Francis, it’s yours.’ ”

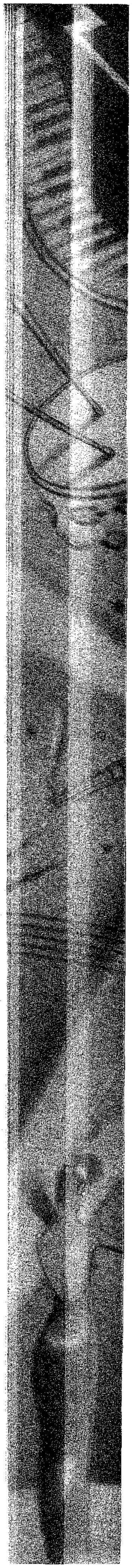
As Evans was leaving the studio, Coppola asked him to return each day for an informal briefing. Evans stayed away from the set, later saying, “If you’re not calling the shots, you’re not the producer.” He worked out of his townhouse and concentrated on Victor Sayyah, who was representing the Doumanis in New York. Sayyah had spent much of his life as an insurance executive. He appeared to be entranced by the glamour of moviemaking, and Evans encouraged him to fancy himself a mogul.

“Bob gives them the romance, and Victor was romanced by the master,” Sylbert says. “Victor thought he was De Mille.”

With Evans neutralized, Coppola hurried back to assembling a cast. An English actor named Bob Hoskins agreed to play one of the gangsters. Lisa Persky, of *The Great Santini,* took the role of a hood’s wife. Hines comes from a show-business family, and his brother, Maurice, was recruited to play his brother in the film. Hines’s father signed up as a consultant. Hines’s daughter and ex-wife landed bit parts. At the same time, Coppola put a son, a daughter, and a nephew of his own on the payroll.

“We had a bet I’d get in more family than him,” Hines says.

Searching for an actress to play opposite Hines, Coppola stopped by a nightclub called Sweetwaters to hear Lonette McKee sing. Afterward, Coppola went with McKee to a party. Coppola asked McKee how long her show was run-



Gere Seemed to Have Trouble Adjusting to Coppola's Freewheeling Style.

ning, and she remembers, "I said it closed on a Saturday, and he said, 'Catch your breath on Sunday, because Monday you're going into rehearsals.' "

As a small concession, Coppola agreed to cast a woman friend of one of the producers'. The woman arrived wearing white boots with spike heels and black spandex pants with a zipper that wrapped around the crotch and up the backside. On her hand was a ring with a diamond-studded squiggle representing the section of the Hollywood Freeway that runs from her house to her boyfriend's home. Told that there were no female-gangster roles, the woman settled for a $25,000 contract to play a cigarette girl.

"Just tell me one thing, does that zipper really go all the way around?" an assistant director was heard to ask.

As he was choosing the faces and voices for *The Cotton Club,* Coppola was also shaping the script he had written for Evans into his own vision of what a movie should be. The actor Mickey Rourke had sent him a copy of *Legs,* a novel by William Kennedy based on the life of the gangster Legs Diamond. Coppola invited Kennedy to come down from his home in Albany and work on *The Cotton Club.* Together they studied films and music of the jazz age.

"We bathed in Duke Ellington," Kennedy says.

Hour after hour, the director and the novelist explored ways to make the story deeper and stronger and truer. They were constantly interrupted by the pressing business of a production that was already under way. Kennedy remembers, "Everybody wanted Francis all the time, and on the third day I said, 'Look, I'm going to go in and write.' "

Five days before rehearsals, Kennedy started to type. The basic story featured Gere as a trumpet player with a brother in the mob. Lane was a gangster's moll who falls in love with Gere. Hines was a tap dancer on his way to stardom. McKee was a light-skinned black singer who could pass for white. There were big productions in the Cotton Club and bloody struggles between rival gangsters. In the end, Hines married McKee. Gere headed west with Lane to become a movie actor.

During the day, Coppola joined Kennedy whenever he could. Kennedy remembers, "There was a big sign on the door saying, 'Writers at work, do not come in,' but people came in anyway." At night, there were fewer distractions, and they were able to work together until the early morning. In one session, Coppola paused to make up a title page. He placed Kennedy's name above his own.

"I said, 'That's nice,' and we went back to work," Kennedy says.

EARLY ON THE MORNING OF JULY 25, KENNEDY and Coppola sent the bulk of the script to the printer. Copies went out to the production chiefs, and Dick Sylbert discovered that six of the seven locations he had shown Coppola had vanished from the story. He also found that ten of the sets he had designed were no longer needed. And with shooting less than a month away, he was not reassured by the handwritten note Coppola had enclosed. Sylbert remembers the note saying, "I haven't thought it out yet in terms of sets and settings. Try not to get too anxious."

That same morning, the cast assembled at Astoria Studios for the first day of rehearsals. After waiting an hour for the script to come back from the printers, the 30-odd principal actors sat down at a long table for a read through. Then t followed Coppola into a room that had been painted b Coppola explained that his video equipment was keye replace that particular shade of blue with background ages. As the actors began working on a barren st Coppola sat down in front of a monitor and watched t figures move across still photographs from the jazz age

"To everyone else, they were just working in blue, script supervisor named B. J. Bjorkman says.

As the rehearsals progressed, Coppola prodded the to improvise. Gere was not happy with his character, and seemed to have trouble adjusting to Coppola's freewheel style. McKee says, "We didn't know if Richard was going stay or not. He wanted it all down on paper for him. wanted it right there written the way he wanted it. He dic realize that he had to *make* it the way he wanted it to b McKee and many of the others saw the improvisation a chance to expand their roles, and they constantly hit C pola with new scenes and lines.

THE COPPOLAS AND EVANS AT ELAINE'S.

"Francis was open to anything," McKee says. "So I k doing these improvs and putting out these ideas."

After each twelve-hour rehearsal, Coppola would hu off to help Kennedy fit the new ideas into the script. Th spoke to Gere for hours and tried to accommodate desires without eclipsing other elements of the story. weekends, they worked almost without stop. In one Frid night-to-Monday-morning stretch, they wrote four dra Kennedy was reminded of his days as a newspaperman.

"It was like writing on deadline all the time," Kenne says. "And nobody but Francis and me really knew what w in the future for this script."

As one draft after another came out of Kennedy's ty writer, Evans and Sayyah grew impatient for a final scri Coppola sent one version to the townhouse on East 6 Street, and Evans wrote out a number of suggestions. The included a scene involving Gregory Hines, Lonette McK and a trio of thugs. The scene read, "One of the thugs mak fun of them. The other physically tries to make advances [McKee]. Gregory goes ape, kicks the thug hard in the ba and goes after the other thug who made the remark abo [McKee's] being a slut. That action motivates the three thu to grab him, beat him, and hang him over roof." Eva enclosed a note when he returned the script to Coppola

At least you know I'm not 'just another pretty face,' " the e said.

'en days later, Coppola dispatched another version of the pt to the townhouse. Evans was then being visited by ıise Beaumont, the woman he had met on a blind date ›alm Springs. He sent Beaumont off to Club A and sat vn with Sayyah to read the new draft. Coppola had ored most of Evans's suggestions, and he had ventured n farther away from the May 25 draft that Gere had ›roved. There was no way for Evans and Sayyah to predict ere the next rewrite might head.

'Victor said, 'I can't take this anymore,' " Evans remem- s, "and I said, 'I can't take it, either.' We were riling each er, and we got more and more steamed up."

At 4 A.M., Beaumont came back from Club A and found two men plotting against Coppola. Evans still seemed ng by the confrontation with Coppola over control, and now spoke of issuing an ultimatum of his own. Evans s, "We were going to have a meeting like the one Francis led. We were going to tell him to either complete the ipt or we were going to close the picture down. I said, t's go out there and take it over, and if Francis wants to lk, then forget the whole thing.' "

When Evans ordered her to leave the room, Beaumont ›ke into a dance. She remembers, "I knew it wasn't nething they should do. I had to break it up." Beaumont n pulled out a phone number a man had slipped her at nightclub. She called the admirer and gave him the ıress of a building directly across the street. Evans and yah joined her at the window to watch the man rush up steps and knock on the door. Laughing until they had rs in their eyes, Evans and Sayyah seemed to forget their y.

'Bob and Victor and I had so much fun," aumont wrote in her diary. "Played funny ıes."

By dawn, Evans and Sayyah had aban- ned their plans. Coppola and Kennedy ›t turning out new versions. And Gere ntinued to say that he was not satisfied h his role. One evening, the production ınager, David Golden, found Gere playing piano in a dark corner of the studio. ›lden remembers, "Richard said, 'Have u ever been in a picture where you're ing to start shooting and you didn't have a ipt?' I said, 'No, I haven't.' He said, 'I got tell you, I'm not very happy on this one.' "

The night before shooting was to begin, re went to the studio to wait for the latest ıft. Coppola and Kennedy were still strug- ng to make a white musician the star of a e centered on a club that had only black tertainers. Coppola wrote until 1 A.M. and en headed off to catch some sleep. Ken- dy finished at 5 A.M. When he came out of office, Gere was gone.

At 8 A.M. on August 22, Coppola arrived at ›spect Hall, in Brooklyn, to find that he ›uld have to begin shooting without his incipal actor. The shots slated for this loca- ›n involved Gere, and Sylbert says, "Can u imagine 700 people waiting to start a movie and every ene is out the window?" Sylbert quickly converted the llroom where they had planned to shoot a wedding scene th Gere into the setting for a dance sequence with egory Hines. Not expecting to work that day, Hines took noment to ask his father how hipsters walked in the jazz e. Then he bopped in front of the camera and performed ıumber called "Tall, Tan, and Terrific."

"They said, 'Richard's not here, you're up,' " Hines says.

In another part of the hall, Sylbert turned what was to be a white saloon into a black bar. Coppola told Hines that in this scene he was to lose his temper over something a gangster had done to him. Hines is by nature slow to anger, and his acting was further hampered by not knowing exactly what the gangster had done.

"The scene where the guy did it to me hadn't even been written yet," Hines says.

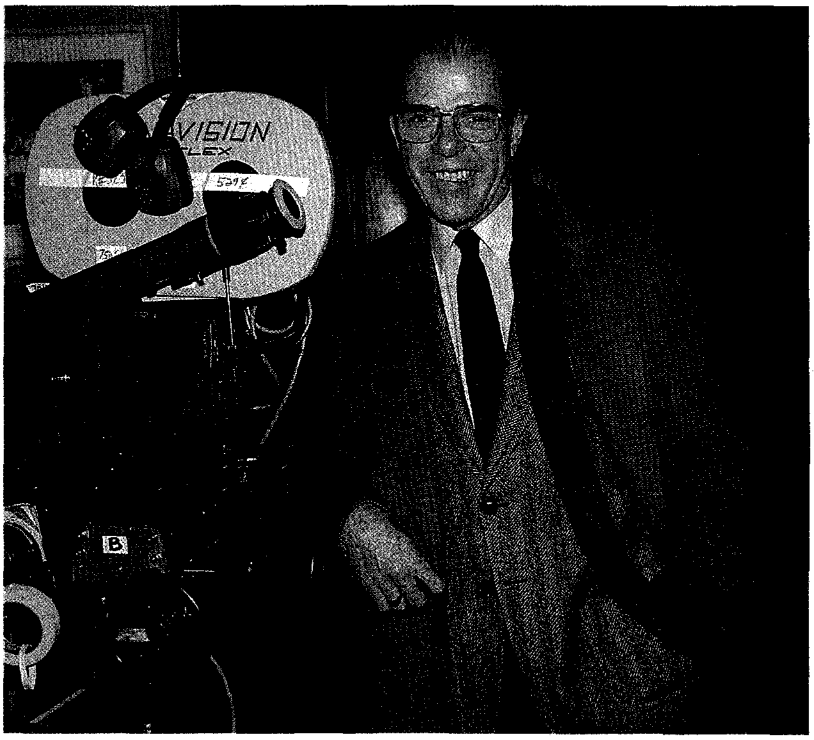
[illegible] THE FRANCIS FACTOR

As COPPOLA PRESSED AHEAD, THERE WAS talk of bringing in Matt Dillon as the leading man. Coppola's style of working had evolved during the trials of *Apocalypse Now* and *One From the Heart,* and he seemed almost comfortable with the confusion. He relied on the inspiration of the moment to plan new shots, and he pushed the actors to improvise beyond what was in the script. He often left the cast and crew with no notion of what he intended to do next, and they came to call this constant uncertainty "the Francis factor."

"Nobody knew what was going on from one minute to the next, and that can get you crazy," Sylbert says. "Once, I asked him, 'Why do you make all this chaos?' and he said, 'If nobody knows what's going on, nobody can discuss it with you.' "

Sometimes, Coppola slipped instructions into casual conversation during a break or over dinner. Often, the people on the set were forced to guess what Coppola wanted. Stephen Goldblatt, the cinematographer, says, "In a way, it's got to be a game in which you try to put yourself in his mind and try to estimate what he wants. You can't always, and quite frequently you're wrong. But quite frequently you're right as well."

By the end of the week, Gere still had not shown. The backers saw some of the footage, and Evans says that they found it "spectacular." Coppola says that he was told that the film was looking too much like a black musical. Rumors began circulating that the picture was about to close



"LEGS" MAN WILLIAM KENNEDY WROTE ON DEADLINE.

›tograph by S. Karin Epstein/Camera 5.

The Shooting Was Costing Doumani and His Brother at Least $1.2 Million a Week.

down. During a break, Coppola tried to cheer the extras by serenading them with a double bass from the speakeasy set. Goldblatt says, "The thing was falling apart, it really was. [But] Francis was full of beans. He had been through it before. He started playing, and the mood lifted a bit."

Over at the townhouse on East 61st Street, Evans sat down with Gere's lawyer. In negotiations that stretched into the weekend, Evans offered to buy Gere's 10 percent of the gross for $1.5 million. He had already agreed to pay Gere a $1.5-million flat fee and $125,000 for every week of shooting beyond October 29. Gere was assured of at least $3 million, and he agreed to start work that Monday morning.

"Richard stayed at my house for five months, then he put a gun to my head," Evans says.

The same day Gere rejoined the production, Sayyah ended his brief career as a mogul. At a meeting on the top floor of the townhouse, Sayyah got into an argument with Melissa Prophet. She says he slammed her against a plate-glass window. She recalls, "I said, 'Go ahead, Victor, take your best shot,' and he *did*." Sayyah then announced that he had endured all he could of the troubles with Gere and the script. He headed back to Denver. Ed Doumani flew in from Las Vegas and took over.

"I had two scotches on the airplane, took a deep breath, and said, 'I wonder what's in store for me.' " Doumani says.

RATHER THAN SPEND MONEY ON A HOTEL room, Doumani moved into Evans's townhouse. Agents and lawyers swarmed in and out of the place at all hours. Production assistants typed and photocopied almost around the clock. Evans had delegated much of the day-to-day work to his subordinates, and he sometimes signed contracts without reading them.

"I'm not sure exactly what a producer does," Doumani says. "I don't think Bob ever read an agreement."

As he examined the finances, Doumani saw that the production was anything but the $20-million "sure thing" Evans had presented. Doumani studied the budget and decided that it bore little relation to the true cost of the film. He says, "It never was a $20-million film. Everything was in round numbers. I'd ask them to give me a breakdown on something, and they couldn't tell me how they got it. It was just arbitrary."

When he reviewed the actual expenses, Doumani discovered that the picture was committed to buy everything from lumber to light bulbs through Astoria Studios at a competitive price. The picture paid $1,300 for light bulbs that Doumani says were available elsewhere for $700. One Astoria official was heard to say, " 'Competitive' doesn't mean cheaper." Doumani also found that Evans had promised some of the top creative people a $50,000 bonus if they came in under budget. None of them had been given a budget to come in under, and some were coping with "the Francis factor" by being overprepared. For one shot, the props unit fielded 22 period cars. Only five appeared on-camera.

While Doumani himself always flew coach and took cabs and camped out at the townhouse, even the law clerks connected with the picture were flying first-class, riding in limousines, and staying at top hotels. Travel and living expenses were budgeted at $1 million. Other amounts in-

LONETTE MCKEE SINGS "STORMY WEATHER.

Photograph by Adger W. Cov

.ded $1,644,404 for wardrobe, $460,000 for makeup and rstyling, $256,000 for security, and $247,000 for catering. ppola had discarded the "French hours" as impractical, d drivers were pocketing more than $1,200 for a 60-hour ek. The carpenters were making upward of $900. All told, shooting was costing Doumani and his brother at least 2 million a week.

"I tried very hard to stay calm," Doumani says.

Not knowing a grip from a gaffer, Doumani went out to set. A typical shot would begin with a take to warm the tors up. During the second and third takes, things would rt to come together. Coppola would accept a fumbled nce step or a badly timed line if it added a touch of ılism. He would bristle at acting he thought was too ıdied. By the sixth take, he usually had what he wanted. ven is his favorite number, and he sometimes called for a al effort that became known as "the Francis take." All the ıile, Doumani was watching his fortune slip away at the e of $300 a minute.

"He would stand there saying, 'Didn't we shoot that eady?' " Gregory Hines remembers. "He was frantic."

Arriving in New York, Doumani's wife tried to buoy her sband's spirits with Lebanese food. Doumani was also ned by his 21-year-old son, Lawrence. The son underwent rgery for a jaw defect, and he lurched around the town-use moaning with pain and gurgling blood. With his outh wired shut, he sat through many of the financial eetings. He did his best to express his view of his father's edicament.

"I tried to scream," Lawrence Doumani says.

At his wife's suggestion, Doumani hired a Lebanese B-ovie producer named Sylvio Tabet. Offered $200,000 and edit as a co-producer, Tabet became Doumani's watchdog the set. As one shot stretched into overtime, Tabet sat wn next to Coppola and began clicking a string of gold rry beads. An assistant named Jane Bartelme remembers, ylvio kept saying, 'Francis, are you finished? Are you ished now?' Francis threw up his hands and said, 'It's a ap, I can't take any more.' "

PRESSED TO CUT COSTS AND STILL TRYING TO refine the story, Coppola and Kennedy distilled the script from 135 pages to 110 pages. Kennedy says, "We constantly heard, 'This is going to cost too much.' And every time changed something, we'd have to change something se.... We would create new scenes and throw out old es, and in a subsequent draft put it all back in. It was solute chaos all the time."

At one point, Kennedy went up to Albany to attend to me personal matters. As Kennedy was leaving his house fly back to New York, an assistant called from the studio d said that Coppola needed a new scene immediately. ennedy wrote while his wife drove him to the airport. Just fore boarding the plane, he stopped at a pay phone.

"I called it in, and Francis shot it," Kennedy says.

As new pages came in, the script supervisor, B. J. orkman, struggled to shuffle them into what had already en written. She says, "Every time there's a new draft, the ges are a different color, and finally you get such a ectrum of colors that you're going, 'Are these the new nk or the old pink?' I would get new pages, and they uldn't flow into the old pages, and they would make no nse at all." Bjorkman finally left, and Coppola replaced r with an adventurous woman named Lynn Lewis.

"I was happy all the time," Lewis says. "I'd always go, 'Oh od, I can't wait to find out how we're going to get out of is one.' "

The script supervisor sits next to the director, and Lewis was hit by a steady barrage of questions about Coppola's plans. Somebody always seemed to be asking who was going to be in the next scene or where the camera should be set up or what color the lights should be. Lewis remembers, "A lot of times, Francis had not decided *period.* I'd say, 'We have to wait.' " When she was pressed for an answer, Lewis sometimes turned to Coppola.

"He'd say, 'Who wants to know?' " she recalls. "He'd say, 'I'm in charge here. Tell them to ask me. I answer all the questions. When we do the scene, we'll see.' "

The cast seldom knew when they would be called in front of the camera. They remained on standby for hour after hour, wearing full costume and makeup. Bob Hoskins says, "I gained twenty pounds waiting around for something to happen. You sort of sit around and eat and drink and philosophize, and suddenly you've forgotten what you do for a living. Then somebody says, 'You're on the set,' and you say, 'What do you mean I'm on?' "

And when an actor was finally summoned, there was a panicked rush to freshen the makeup and shake off the dullness that came from waiting. Hoskins often hurried onto the set with no clear idea of what Coppola wanted. He says, "He would just toss things out in the air.... I could never figure Francis out at all. I just did what he told me. It's into Aladdin's cave with him." Lisa Persky prepared for one scene, only to be given new dialogue twenty minutes before the camera rolled.

"It was like a great mystery," Persky says. "And the pieces came together one by one."

Before one love scene, Coppola called Gregory Hines and Lonette McKee into the Silver Fish and gave them some wine. She says, "We were high enough and relaxed enough to be real, and that's what Francis likes. Francis said, 'You guys just relax and give me what you gave me in rehearsal.' " When the filming began, Coppola sat down in front of a nine-inch black-and-white monitor that picked up a video signal from a split prism in the camera. Coppola shouted, "Action," and McKee discarded the script in favor of her immediate instincts.

"Things just blurted out of my mouth," she says. "It wasn't written. It was just how I felt at the moment."

For a time, Gere continued to resist Coppola's method. Hines says, "Richard has a way that he works, and the way that he works he plans and needs to know what's going to happen." Gere also remained dissatisfied with the script. On at least one occasion, the friction between Gere and Coppola flared into a shouting match.

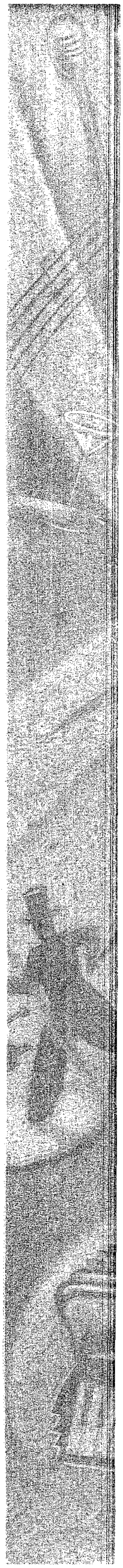
"You could hear Francis a block away," one production head says. "He was telling Gere, 'Listen to me, you don't like me, you never liked me at all. But let me tell you something, I'm not only older than you, I'm richer than you. Now get out of here.' "

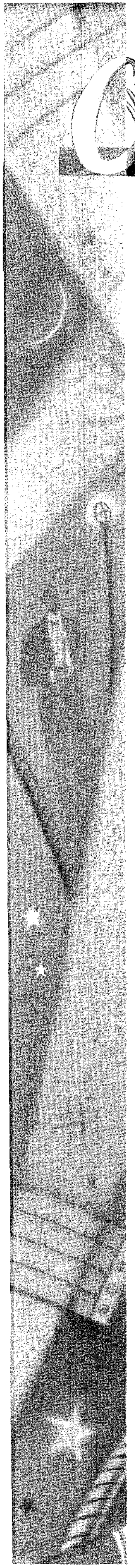
Eventually, Gere apparently decided that Coppola had some hidden scheme amid the chaos. When the moment came, Coppola seemed to know exactly what he wanted down to the smallest detail. As they shot a murder scene in the Plaza Hotel, Coppola glanced at the stage blood and called over a special-effects man named John Caglione.

"Francis said, 'We have to have some more green in the blood,' " Caglione says. "I wasn't expecting that."

BLACK SUNDAY

BY THE END OF SEPTEMBER, COPPOLA HAD completed five weeks of filming on location. He was now ready to return to the Astoria Studios and start shooting the Cotton Club sequences. He called for a run-through of the first revue, and decided that Dyson Lovell had ignored his instructions to keep the dance numbers as authentic as





Evans Seldom Ventured Out. For the First Time in Decades, He Began to Lose His Tan.

possible. "I thought it looked more like the Ice Follies than anything else," Coppola says.

Without giving the music-and-dance unit any hint of his displeasure, Coppola spent the weekend boiling costs out of the script. Late Sunday night, he announced that he was going to reduce the budget further by not using Lovell and his team anymore. Coppola then sacked several top production people. All but one of them had been brought in by Evans, and the crew quickly dubbed the day "Black Sunday."

"Things went much better after that," Coppola says.

On Kennedy's recommendation, Coppola hired a jazzman named Bob Wilber as the new music coordinator. Wilber was then locked into a five-day-a-week gig in Bern, Switzerland. He would fly into New York on Sundays and work on the film for two days. On Tuesdays, he would catch the Concorde to London and a second flight to Geneva. There, he would hop a train to Bern. The nightclub was across the street from the station, and he would run in moments before his first set was to begin.

"My wife would be waiting with the clarinet, and I would walk onto the bandstand and just play," Wilber says.

As Coppola shot the first scenes on the Cotton Club set, Ed Doumani and his brother ran desperately short of cash. They had trouble borrowing more, and Ed Doumani says, "I'd go to banks in New York and they'd say, 'Why not go to the banks in Las Vegas that know you?' I'd go to the banks in Las Vegas and they'd say, 'Why not go to the banks in New York that handle motion pictures?' "

And to keep the production going, Ed Doumani was forced to borrow from the trust fund he had established for his son, Lawrence. The son remembers, "He said, 'Lawrence, I need a few million.' I said, 'For what?' He said, 'For the movie.' I said, 'What's my guarantee?' He said, 'Nothing.' " These funds were exhausted after several days, and the picture was constantly faced with the threat of closing down.

"We lived from hour to hour," Doumani says.

Before meeting with one banker, Doumani told Evans that he wanted to bring along Denise Beaumont. Evans recalls, "Ed said, 'Can Denise go? He likes pretty girls.' I said, 'Denise, go.' " Beaumont had been married to one of Palm Springs' wealthier citizens, and she asked her ex-husband if he was interested in backing a movie. He declined. He later came to New York and took Beaumont aside.

"He said, 'Who's dying in California?' " Beaumont says. "I said, 'What do you mean?' He said, 'Tell them somebody in your family had a massive heart attack, and take the next plane out of here.' "

AS THE FINANCIAL TROUBLES MOUNTED, Evans seldom ventured outside the townhouse. He says, "I didn't want to see anybody, because I didn't know what to say to anyone." Evans's young son heard of his father's difficulties, and he canceled a softball tour of Europe. The son called every other night from his mother's house in Malibu. He said he was raising a few dollars by doing odd jobs.

"He'd say, 'Any more problems?' " Evans remembers. "He'd say, 'Are you okay? Is anybody after you?' I'd say, 'I
know what I'm doing,' and he'd say, 'No, you don't kn
what you're doing. You don't know what trouble you co
be in. Am I glad I didn't go to Europe.' "

By then, the townhouse had become a kind of crash
for associate producers and production assistants and l
yers. Evans sometimes found an exhausted stranger pas
out on his bed, and he had a huge lock installed on
bedroom door. As the pressure grew, he retained his o
way of coping. In the midst of one emergency that
everybody else frantic, he calmly picked up a telephone a
buzzed a secretary.

"He said, 'Will somebody go out and get me so
Halston cologne?' " remembers Cathy Clark, his assista

For the first time in decades, Evans began to lose his t
He flew down to Acapulco for a few days and worked o
version of the script, which Coppola largely ignored.
note attached to this draft read, "I allowed myself a lux
you have not been afforded, a week away in Mexico o
deserted beach. No phones. No pussy. No dialogue and
one spoke English. Just time to walk on the beach, hum, a
suck my thumb."

With Evans in self-imposed exile and Doumani b
scrounging for cash, Melissa Prophet was often the
representative of the producers at the studio. She did
best to pretend that nothing was wrong. She says, "The
was oblivious to it. When I'd walk on the set, people'd s
'How's it going?' I'd just put on a poker face. There w
times when I felt like saying, 'Hurry up and cash y
check.' "

Most of the cast and crew seemed to sense the magnitu
of the trouble only when the strain began to show
Coppola. He was under unrelenting pressure to red
costs, and he remembers, "They would tell me to cut
percent out of the budget, but they never told me what
budget was." Coppola was also burdened by his own fin
cial problems. Creditors were talking about seizing
home. American Express yanked his card. Marlon Bran
filed a multi-million-dollar suit seeking back payments
Apocalypse Now.

"When Francis got really mad, he cooked," McKee sa
"And you could smell a lot of pasta and garlic coming
of his trailer. They were really on him."

While sitting down with Hines, Coppola got a telepho
call from a lawyer and slammed his hand on his desk.
had to go to the hospital for X-rays, and the hand w
swollen for three days. Hines says, "The cat knows how
get mad. I thought he broke his hand. I thought, 'This gu
not conscious of anything. He just hit.' " On another occ
sion, Hines came into the office and discovered that C
pola had kicked a hole in the door.

"I said, 'Francis, is that you?' " Hines says. "I said, 'Lo
where that heel mark is. You can't even kick that high.'

Yet when he stepped onto the set, Coppola still had t
patience to teach a novice actress how to cry on comma
He retained the nerve to risk a complicated shot that we
into the Cotton Club, up onto the stage, and back down
the tables. He also kept the concentration to notice wh
the tempo of a tune was a bit different from that on a Du
Ellington recording. Often, he sang songs and crack
jokes. In a scene where the actors were supposed to
watching a floor show, they looked over to see Copp
doing a Russian dance.

"You look in his eyes and you see warmth there, a
focus, an amazing amount of focus," Hines says. "I'd lo

is eyes and I'd say, 'With all the financial pressures ing on him, he's focused.' "

hen a telephone would ring, and Coppola would be ed away to attend to some emergency involving money. ldblatt remembers, "Francis would be happy and things ld be going just fine, and he'd go away for a conversa- . And whatever it was, he would come back a bitter, ry human being for three or four hours. Sometimes he ld be very unpleasant, and it was necessary to keep your d down until the crisis was over."

BY THE END OF THE SIXTH WEEK OF SHOOTing, Coppola still had not been paid. And, in an attempt to harness the budget, Doumani was trying to renegotiate Coppola's contract. At a meeting that Saturday, Doumani d he wanted to introduce a clause that would penalize opola if the production went over schedule. Doumani insisted on reducing the share of gross profits Coppola l been promised.

'That was not nice," Coppola says.

On Monday morning, a driver came by the Sherry-Neth- and to take Coppola to the studio. Coppola ordered the ver to take him instead to Kennedy airport. There, ppola caught a Concorde to London. He says, "I left the ture, and began to see what other work I could get, ing wasted all that time. I am very much under the gun pay back millions of dollars; I cannot afford to lose that ch time. They knew my situation."

Over the next 48 hours, Doumani relented on his demand a penalty clause. He offered to buy back some of ppola's share of the gross and to start paying his $2.5- lion fee. Coppola returned to New York. He arrived at studio on Wednesday morning only to find that Evans d Doumani had failed to deliver the payroll. On union lers, the cast and crew refused to work.

'Francis was in the middle of the stage, telling the entire t that *he* was going to pay them," Jane Bartelme says. "I ught his lawyer was going to drop dead on the spot."

By 11 A.M., Doumani had dispatched the money to the studio in an armored car. Wages in hand, the cast and crew went back to making *The Cotton Club.* The unions required Evans and Doumani to post bonds. And most of the people on the picture began cashing their checks on the spot. An assistant director named Henry Bronchtein says, "I'd take my check and deposit it that night at Citibank, but I'd make sure I deposited it *that night.*"

To boost morale, Coppola threw a party at the studio. Evans made a rare appearance, and he sat with Coppola on the floor of a soundstage for a few minutes of forced friendliness. Then Evans joined 400 other people on the Cotton Club set to watch an hour and twenty minutes of rough footage. Sylbert says, "Bob was very white and nervous." Some moments had the commercial promise of *The Godfather.* Others had overtones of *Rumble Fish.*

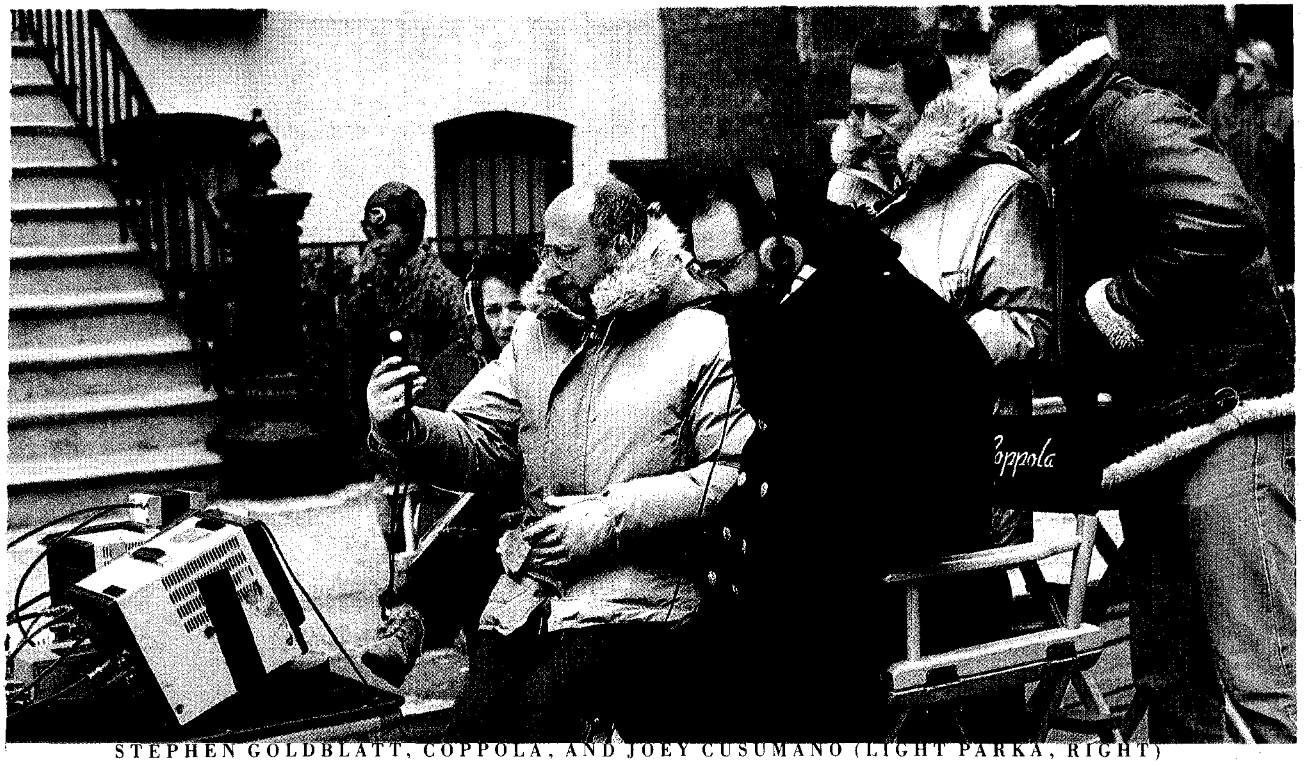
"I didn't know which way Francis was going to go," Evans says. "I was only hoping he wouldn't esoteric it up."

The Monday after the party, Coppola returned to shooting the Cotton Club sequences. These were big numbers, with one shot calling for 30 actors, 47 dancers, twelve waiters, six busboys, two coat-check people, eleven musicians, and 200 extras. Each day, 300 extras were kept on call in the basement. The wardrobe department put each extra through a four-hour costume fitting, and squads of makeup artists and hairstylists fought to keep everybody camera-ready. At one point, the heating system broke down, and the extras were forced to wait hour after hour in the cold.

"There were times I think everybody wondered if it was all real," Bronchtein says.

The day before the scene with "Stormy Weather" was shot, McKee told Coppola that she was unhappy with the music. McKee says, "I went to Francis with the tape in my hand and tears in my eyes. It was authentic, but it didn't give me anything to act to." Coppola listened to the track and told McKee she was right. McKee then suggested that they bring in a young arranger named Marc Shaiman.

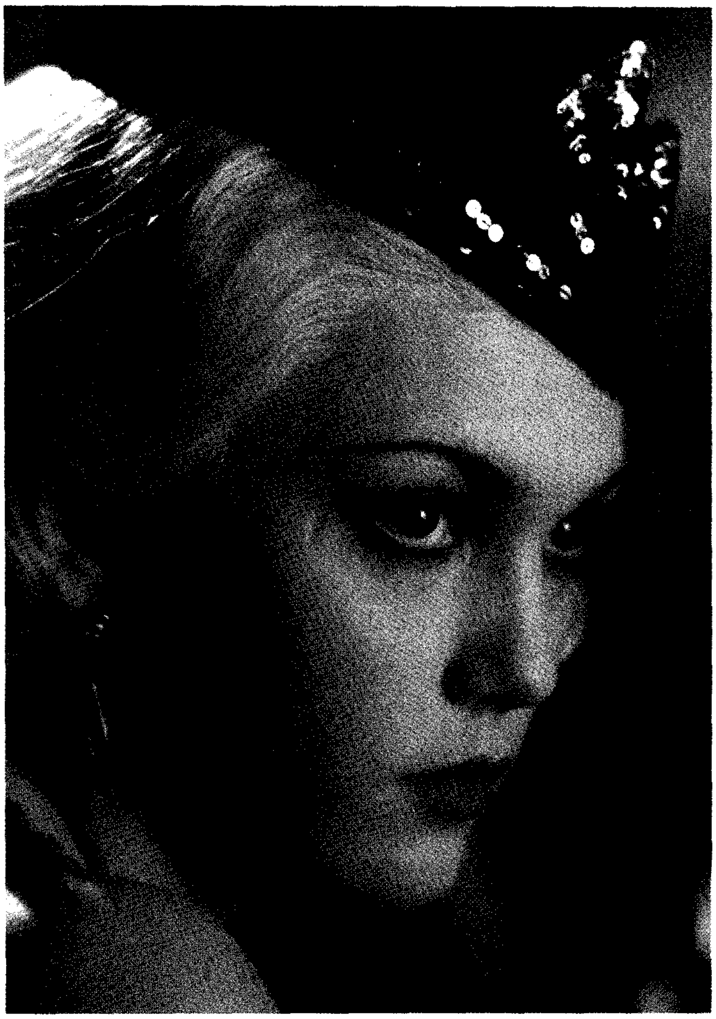
That night, McKee and Shaiman worked out a new arrangement. At 8 A.M. the next morning, they went into a basement room at the studio to make a recording. Shaiman sat down at the piano and discovered that the foot pedal was broken. McKee says, "Marc said, 'How can you have a $40-million movie and not have a foot pedal?' " Stringing up a



STEPHEN GOLDBLATT, COPPOLA, AND JOEY CUSUMANO (LIGHT PARKA, RIGHT)

tograph by S. Karin Epstein/Camera 5.

Joey Cusumano Arrived From Vegas. Soon People Started Calling Him 'My Favorite Gangster.'



LANE AS A MOLL.

blanket to provide better separation between the singing and the music, they made two cuts. McKee then dashed upstairs to the set.

"The stress was *on,*" McKee says.

An hour later, Coppola began shooting the scene. McKee had a cold, and her vocal cords were sore. She also seemed tense. She repeatedly stepped out of focus and into a shadow. The camera crew filmed some 30 takes, and Goldblatt says, "At the end of the day, we had nothing. There was much gloom and despair." The next morning, McKee came in and got it right on the first try.

"We got two days' work that day and went on," Goldblatt says.

About an hour before he planned to film a sequence featuring "Rhythm Is Our Business," Coppola learned that the rights to the song were too expensive. Bob Wilber sent a messenger to a music store to get the score for a tune called "Crazy Rhythm." A crew of musicians who were on standby made a quick recording. Coppola shot the scene a half-hour later.

As he prepared for another scene, Coppola saw that one of the members of the Cotton Club band was missing. In the ensuing panic, the assistant directors sent for two musicians to fill the one spot. An angry musician wearing a broad-brimmed hat stormed up to the Silver Fish to c plain. Hines says, "He said, 'I was with two wome my apartment and I got called here, and now th guys say they don't want me.' Francis took the g hat and said, 'You go in here. Where's your ap ment?' "

By then, Doumani had discovered that the Le nese B-movie producer he had hired as a watch seemed able to do little more than antagonize C pola. Doumani's own efforts to speed up the prod tion proved equally unsuccessful. With the bud inching past $40 million, Doumani decided to brin gentleman named Joey Cusumano in from Las Ve

"I wanted somebody with real street sav Doumani says.

[illegible] MANO LEAR[illegible] [illegible] OVIES

A NATIVE OF EAST HARLEM, J Cusumano had known the Douma for fifteen years. He was also close Anthony Spilotro, who is conside by the F.B.I. to be the Mafia boss Las Vegas. This friendship had caused carloads agents and police officers to tail Cusumano. His ho had been bugged and his telephone tapped. He collected enough wiretap transcripts to fill the ma zine rack in his bathroom. Yet after more tha decade of investigation, the authorities had been able to establish that Cusumano was involved in a thing illegal.

In mid-October, Cusumano appeared at the stud Where Doumani and the Lebanese producer h bulled their way onto the set making deman Cusumano quietly arrived each morning and stood to the side. Never saying a word to Coppola, followed each shot from the first take to the last. says, "Before I open my mouth, I want to kn something. My father said, 'Fishes only get cau when they open their mouth.' "

As one eighteen-hour day followed another, Cusuma slowly came to understand the workings of the producti He stayed silent on the set and waited until one of regular dinners with Goldblatt to ask about a delay in shooting. Cusumano says, "I'd say, 'Why are we standi around?' And he'd explain that the lighting was bei changed, or they were bringing in a boom." Cusumano Canonero and learned that she had won an Academy Aw for the costumes in *Chariots of Fire.*

"I said, 'How'd you get an award for shorts?' " Cusuma says.

In his third week, Cusumano arrived on the set and s that an empty chair had been placed next to Coppola's. the back of the chair was a piece of tape marked "Joe Cusumano says, "Francis said, 'I'm glad you're sticki around.' I guess he figured that anybody crazy enough stand there for fifteen hours was trying to help hi Cusumano accepted the seat, and Coppola began inviti him into the Silver Fish to view videotapes of the day's wo

"I can't make heads nor tails of it right away," Cusuma says.

From his new chair, Cusumano saw Coppola do a sce that called for the actors to react to the sound of a gunsh

Photograph by Theo Westenberger/Gamma-Liais

ling the actors that he was going to fire only once, ppola pulled the trigger of a blank gun. A moment later, shot off a second cartridge. Cusumano says, "You should 'e seen the reaction that time. I even jumped out of my iir."

Vhile Cusumano watched Coppola prepare a Cotton ıb sequence, word came that one of the actors was sick. ppola then improvised a scene between Gregory and urice Hines. The two performers drew upon their own ıflicts as brothers, and both were in tears at the end of the ›t. Cusumano recalls, "I said, 'You almost made *me* cry.' "

As he gained some understanding of Coppola, Cusumano ged Doumani to stay away from the set. Cusumano says, 'ancis doesn't want to hear about budgets. He just wants create. I told Doumani, 'I don't want anybody near ıncis,' and he said, 'Do what you have to do.' " Cusumano o began hitting the studio at 6 A.M. to ensure that the istant directors were prepared. He did his best to avoid ating any more tension than there already was.

'Sometimes, you got to aggravate somebody," Cusumano 's. "Sometimes, you don't. And when you don't have to, n't. When they got aggravated, I didn't. Then they'd calm wn and we'd start over."

[redacted]

SOON, THE PEOPLE ON THE PICTURE WERE calling Cusumano "my favorite gangster." Coppola also seemed to grow fond of Cusumano. At one point, Coppola asked Cusumano to join him in taking over a untry. Cusumano says, "I said, 'You got no money. How : you going to take over a country?' He said, 'With my ent.' And I said, 'With talent? Okay, I'll come.' " On a mber of occasions, Coppola invited Cusumano to ıner.

"I like Francis as a man, and he's not a bad cook either," ısumano says.

One day, Cusumano watched Coppola grow incensed er a *Wall Street Journal* article that spoke of troubles with *ıe Cotton Club.* Coppola suspected that Evans was setting ɪn up as the fall guy for the production's excesses. He sent ans a telegram reading, "You have double-crossed me for : last time.... If you want a PR war or any kind of war, ›body is better at it than me." Evans answered with a wire ading, "I cannot conceive what motivated your malicious oughts." Coppola talked about challenging Evans to a .el.

"I said, 'No pistols, just fists,' " Evans says.

At the beginning of December, Coppola was still shoot- g. The heavy overtime penalties of the Christmas season :re approaching, and Cusumano informed Coppola that e bulk of the filming had to be completed by December 23. ɔppola finally stopped reworking the script, and he tried cram the most essential scenes into a three-week shooting hedule. A few important close-ups and special-effects ots remained, and Cusumano decided that they could do ese after the holidays. To get the crew in the proper spirit, ısumano distributed T-shirts with "Dec. 23, 1983" stenled on the back.

"A subtle reminder, you might say," Cusumano says.

With Cusumano at his side, Coppola hurried through a ıdio sequence involving Diane Lane and six chorus girls ıo had been nicknamed "the Puppies." Making 40 shots in ree days, Coppola then rushed up to Harlem. He shot one reet scene after another, and he managed to stay just ithin the schedule. In the off time, Cusumano often joined ɔppola in the Silver Fish.

"Joey said, 'You see this Silver Fish? If we go past the 'enty-third, this is going in the ocean with the rest of the ıh,' " Sylbert says.

After a week in Harlem, Coppola headed downtown to Grand Central station. Wilber, the music coordinator, says, "Until we got there, nobody, including Francis, had a clear idea of what they were going to do." The shooting started at 6 P.M. on a Friday and continued until 1:30 P.M. on Saturday. At one point, Coppola accused the assistant directors of setting their watches ahead and calling breaks two or three minutes early.

"Francis said, 'I feel I've been conspired against by the A.D.'s,' " McKee remembers. "Francis really popped the lid on that one."

As Coppola and Cusumano continued the scramble to finish by December 23, Evans and Doumani fought to keep the picture from running out of money. The search for investors took Evans from a Tunisian movie producer to a Chinese billionaire to the publisher of the *Amsterdam News.* He had a midnight meeting with the president of Bankers Trust. He also negotiated with a dress manufacturer for an $8-million loan. Word had gotten around that Evans and Doumani were desperate, and the manufacturer demanded 40 percent interest and 25 percent of the movie. The manufacturer also wanted billing on the screen as executive producer.

"I was ready to do it, but Doumani stood up and said, 'Before he gets credit, I'll shut the picture down,' " Evans says.

After making contact with an Arab prince, Evans called Cheryl Tiegs. On the promise of meeting Tiegs, the prince came to Evans's townhouse. Tiegs left after a few minutes, and Evans led the prince upstairs to see some videotapes about the Cotton Club. The prince was apparently unaccustomed to climbing stairs, and he was gasping for air as Evans began to pitch the movie as a good investment. Before the prince was able to catch his breath, Evans suddenly asked him to leave.

"I said, 'I can't take this anymore, I can't be a hooker,' "

GERE AS A JAZZMAN.

otograph by Adger W. Cowans.

After Four Years of Work, Evans Watched His Movie Move Ahead Without Him.

Evans says. “It’s so demeaning at my stage of life to entertain an Arab who doesn’t know anything about the movie business.”

With the next *Cotton Club* payroll looming, Evans tried to pressure Orion Pictures to give the project enough money to continue shooting. Under the distribution agreement, Orion had no financial obligations until the film was completed. Orion did not provide the funds, and Evans prepared to make one final maneuver.

SECURING TWO HOURS OF ROUGH FOOTAGE, Evans went to see Barry Diller, the head of Paramount. Evans explained that he was the chief partner of *The Cotton Club* project, and that all the contracts were in his name. Then Evans said that he had been advised to declare bankruptcy. This would enable him to tear up the agreement with Orion and offer the film to another studio. Diller watched the film that Evans had brought and said that he was willing to put $15 million into the production immediately.

“Barry stood up and said, ‘That’s fantastic,’ ” Evans says. “I’d never seen him that excited about anything I did.”

To assist him with his plan, Evans brought a lawyer named Alan Schwartz to New York. Schwartz decided that Orion would fight to keep the picture from going to Paramount. The bankruptcy statutes are vague in places, and Schwartz advised Evans that Orion could tie him up in court for months. Schwartz did not have to tell Evans that *The Cotton Club* needed cash in a matter of days.

On Friday, December 9, Evans and Doumani failed to deliver the entire payroll. Doumani says that there was simply a mix-up over the amount of cash on the armored truck. Evans says that the production was saved from shutting down only by a rainstorm that kept some of the crew from cashing their checks. Doumani went off to make a final plea to Orion. He returned saying that Orion had agreed to match the Paramount offer.

“Doumani comes in triumphant and says, ‘I’ve got news for you guys,’ ” Schwartz remembers. “We’re all deliriously happy.”

At 8 A.M. on Saturday, Doumani’s lawyer telephoned and said there had been a mistake. Doumani had somehow misunderstood the situation, and there was in fact no pledge from Orion. Schwartz remembers, “All of a sudden, it’s gloom and doom.” Schwartz rushed out to see Bill Bernstein, the executive vice-president of Orion. Bernstein seemed torn between his anger over Evans’s bankruptcy scheme and his fear that the production was about to collapse.

“Bill blew up about Bob to me,” Schwartz says. “He really wasn’t very fond of Bob right then. But he was desperate to make the deal.”

That same morning, the lease ran out on the townhouse. Evans settled into a friend’s home and spent the rest of the weekend meeting with Doumani, Schwartz, and Bernstein. Some of the people who had lent the picture money called Evans to express their concern about the situation. Schwartz says, “Bob was visibly shaken by those calls.”

By 5 A.M. Monday, there was still no agreement. Bernstein left the house where Evans was staying and picked up the car he had parked at the Carlyle hotel. Evans had managed to keep the garage open by saying that “Dr. Bernstein” on a medical emergency, and Bernstein remembers, “ garage guy said his cousin was sick and asked me diagnose the problem. I said I really wasn’t in a positio give medical advice.” Schwartz decided to stay with Ev There was only one bed, and they climbed in together.

“He said, ‘I’ve never slept with a man before, have you Schwartz says. “I said, ‘No.’ He said, ‘They tell me I snor

A few hours later, Evans, Bernstein, and the others again. Bernstein said Orion would provide the financin Evans would turn over any controls he still had over production. These included the supervision of advertis and distribution. With the project on the brink of colla Evans was forced to agree.

“It was like giving up your kid, but I had no choi Evans says. “I gave up everything.”

After four years of hustling and promoting and man vering, Evans watched *The Cotton Club* move ahead with him. He had not drawn a salary during all this time, and profits from the 32 percent of the picture’s net he still ow were more than a year away. As his unpaid bills mount he tried to maintain his image by going with a woman fri to inspect several townhouses that were on the market. says, “I was embarrassed to tell her I was broke.” His s turned a sickly color under his tan, and dark circles for under his eyes. As his assistants grew concerned for health, the P.R. man Bobby Zarem called to say t *Harper’s Bazaar* wanted a photograph of the glamor Robert Evans for a spread on eligible bachelors.

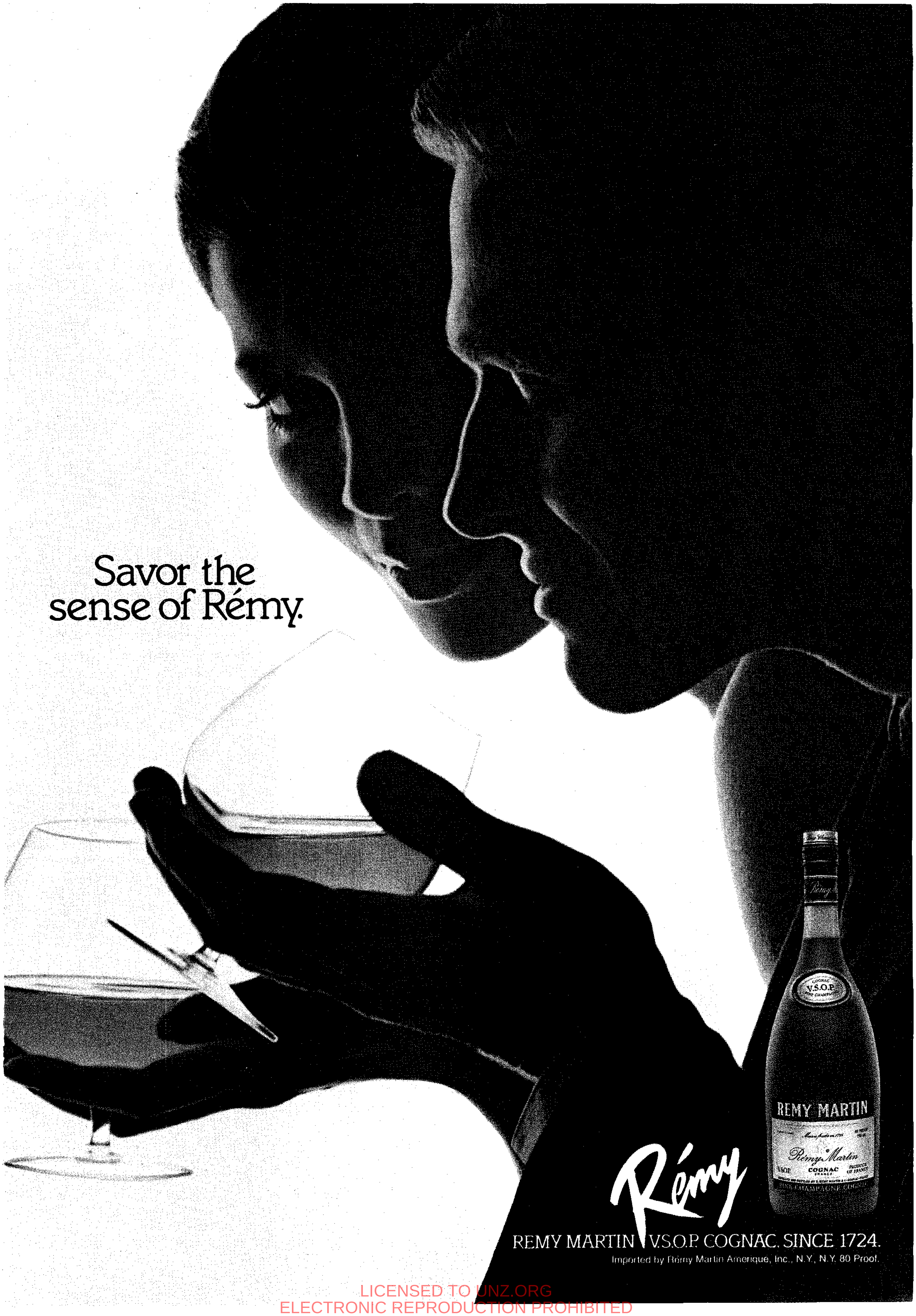
“I said, ‘Bobby, leave me alone,’ ” Evans says.

WITH ORION BACKING THE FINAL DAYS shooting, Coppola returned to Harle Coppola needed rain for one shot, a Cusumano called for sprinklers. T thermometer then stood at twe degrees, and there proved to be a city ordinance agai spraying water in subfreezing weather. Cusumano says, wanted to say, ‘Forget the regulation, go ahead.’ But y can’t. There’s cops all over the place.”

On the evening of December 23, Coppola set up camera in front of the building that served as the entran to the Cotton Club. In a light snow, Gere and Lane we through a love scene. Coppola moved on to one more str sequence. And by 6 A.M., he was done. He had shot so 400,000 feet of film in 84 days, and he had made his deadli Somebody set out vodka and orange juice, and Gere join the crew and some of the local street people in a drink. T tired to exchange congratulations, Coppola and Cusuma left the set and hurried to get home for Christmas Eve.

“It was done, and you’d figure somebody would have sa something,” Cusumano says. “But they didn’t. We j headed for the airport.”

After the holidays, Cusumano and the production st began reassembling the cast for two more weeks of shooti Gere had grown long hair and a beard for *King David,* a his close-ups would have to be filmed later. Actor All Garfield wanted too much money to come back, and Ke nedy had to write a draft that excised his part. Hoskins h shaved his head to play Mussolini, and he at first said th he had no intention of returning. Cusumano spoke Hoskins over dinner. Cusumano then reported that t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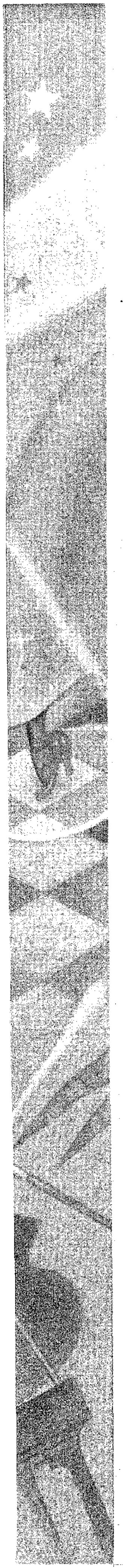

By One Estimate, the Picture Will Have to Be in *The Godfather*'s League to Break Even

CHUGGING AWAY FOR THE MOVIE THAT WOULDN'T DIE.

actor would be needing a wig for the final scenes of *The Cotton Club.*

"He said, 'I'm not coming back,' " Cusumano remembers. "I said, 'Yeah, you are.' "

AS HE PREPARED A BUDGET FOR THE FINAL days of shooting, Cusumano reviewed what had already been spent. The first eighteen weeks of filming had cost about $21 million. The fees for Coppola, Puzo, and Gere totaled $6.5 million. A second-unit film crew directed by Coppola's son had spent another $800,000. The legal fees and insurance stood at $1 million. And when all this was added to the $6 million for the sets and to the $1.7 million for the extras and to all the other expenses, the cost of *The Cotton Club* stood at $47 million.

"Maybe we should have started with one of those low-budget scary movies," Cusumano says.

Even with the Orion money and $12 million in short-term loans, Cusumano was left with just over $1.5 million to complete two weeks of shooting. The only other possible source of funds was an insurance claim from a day when Diane Lane's skin had broken out. The fate of one of the most expensive movies ever made now hinged on such things as reducing the number of cars in a scene from eight to four and making do with one less set dresser. One of the locations was the 23rd St. Bar & Grill, in Manhattan, and Cusumano had to inform the owner that the $47-million movie needed a $4,000 break on the rental.

"Now, how are you going to explain that?" Cusumano says.

A few days before shooting resumed, Coppola showed the production people a two-hour-and-twenty-minute rough version. The chaos of the first day without Richard Gere translated onto the screen as an exciting dance number with Gregory Hines. The "Stormy Weather" shot that had caused such panic fit smoothly with the scene Kennedy had called in from the Albany Airport and the sequence at Grand Central station. The result sent Cusumano over to Coppola with a one-sentence review.

"I said, 'I'm the new guy on the block, but that's wonderful,' " Cusumano says.

After the screening, Sylbert called Evans in Beverly Hills Sylbert says, "I said, 'Bob, for all the trouble and for all the problems we've had, this picture isn't just good; it could be great.' " Sylbert then went back to preparing for the final shooting. Evans returned to hunting for a new project and some quick cash. American Express had canceled his card Both his travel agent and his messenger service had started asking for payment in advance. One of the lawyers who had advised him during the bankruptcy scheme wanted $46,000 And to pay his butler and maid, Evans was forced to pose for a Denney cosmetics ad.

"I told everybody I did it to help the product," Evans says

The final shooting ended on March 31. Coppola had been doing some writing, and he was talking about what he might do if *The Cotton Club* was a success. He says, "One hit can change everything, but you never know what's going to be a hit." Doumani had computed that the film would have to be in the league of *The Godfather* to break even, and he was saying, "A scotch feels very good at the end of the day." Cusumano had secured screen credit, and he was talking about leaving Las Vegas for the movie business.

"I'll get a house on the beach," Cusumano says.

And as the making of *The Cotton Club* came to a close, Evans reported that he was trying to put together the financing for a sequel to *Chinatown.* The film would be called *The Two Jakes.* Robert Towne was to write the screenplay. Jack Nicholson was to star.

"It's *very* exciting," Evans says. ■

Photograph by Adger W. Cowans

SHOP SMART.

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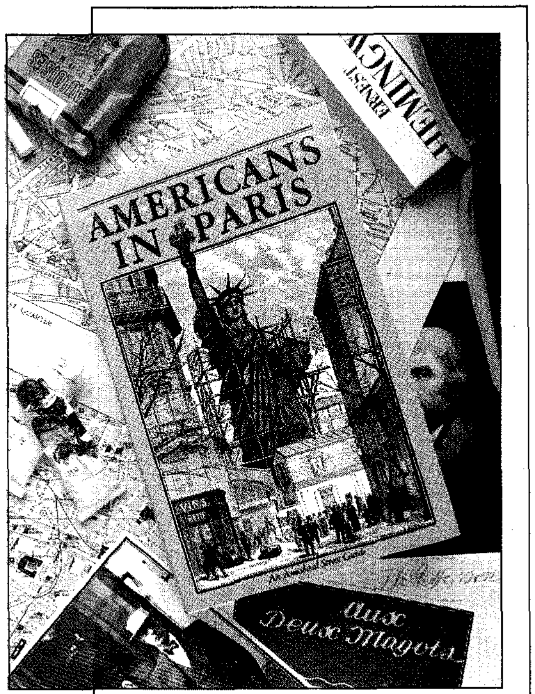
By Nancy McKeon and Corky Pollan



A Rue Awakening

Americans have had proprietary feelings about Paris ever since Franklin and Jefferson charmed the ladies at Versailles. Parisian streets echo with more-contemporary footsteps as well, and now Dr. Brian Morton, a professor of eighteenth-century French literature, has written a street-by-street guide to American Francophiles who have either passed on or returned to the domestic fold—from Washington Irving and Sylvia Beach to Mary Cassatt and Art Buchwald. The book is almost as satisfying as a quick trip.
AMERICANS IN PARIS/$14.95/Traveller's Bookstore (22 West 52nd Street, 664-0995) or by order (800-227-1617, ext. 530)

Tender Is the Sight

We think they're tender. Françoise Nunnallé, who has flair, thinks they're dramatic. We agree they're exquisite. And Nunnallé—who is a linen expert and knows all about punchwork, drawnwork, eyelet, embroidery, and such—says they're the most extraordinary collection of pillow slips she's found. Handmade in Germany in the twenties—of batiste, organdy, dotted swiss—these gossamer confections, 30 to 36 inches square, are $175 to $400 a pair.
FRANCOISE NUNNALLE/*246-4281, by appointment*

Yankee Strudel Dandy

When Tom Krön sold his chocolate company last fall, he said, "Strudel is my passion" and opened a tiny shop for apple, raspberry, and blueberry strudel. "To make strudel is to use the soul," said Tom. One night, he dreamed of mixed-fruit strudel. His wife said, "Dreams are forms of visions;" and told him to go for it. Taste the mélange of apple, kiwi, raspberry—all tart and delicious. There's no strudel inventory here. Phone ahead to order, or sample some: The raspberry's got acid nip, the apple is supple and runny. The strudels feed six to eight, cost about $20, and have Tom's soul.

—Barbara Costikyan

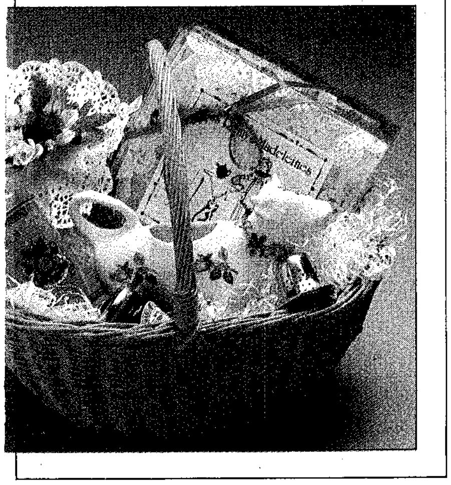
THE STRUDEL HOUSE/*318 East 84th Street/861-8692*

Photographs: top, Corinne Colen; center left, S. Baker Vail; bottom, Ted Hardin.

GARDEN BIRDS

SITTER'S MENU

Dining In—Manhattan
COOKBOOK



Deliverance

When Lila Coleburn and Harriet Joynes met in postnatal exercise classes last summer, they voiced a common complaint: "Wouldn't it be great if we could make just one call and get all our baby-gift problems out of the way!" But the gift services they tried were simply not up to their sophisticated standards, so they gave joint birth to the Ultimate Basket, their own custom-gift-basket service. Some of their confections include (left, top to bottom) the Country Weekend ($55 as shown), with delicacies, wildflower seeds, and Wodehouse; the Ultimate Baby ($125 as shown), with baby blanket, hand-knitted vest, and hand-painted bottle; the Quintessential Co-Op ($65 as shown), with martini shaker and glasses, pink-elephant ice-cube forms, a live houseplant, and a cookbook (because the first year's mortgage payments will surely preclude much eating out); and Mother's Day ($35 as shown), with whimsical makings for an afternoon tea. In addition, the ladies will prepare baskets for gallery openings, for sickrooms—in fact, baskets for anyone and for any occasion. Prices in each category start at $25. There's same-day delivery in Manhattan for $3.50, five-day delivery in the continental United States for $3.95.
THE ULTIMATE BASKET/*877-3291*

Spanish Prize

"People really don't know Spanish furniture. Even dealers come in here and think we're selling Mexican or southwestern antiques," says Catherine Holt, owner of Cobweb, a new shop on Houston Street. Holt, who spent ten years in Madrid, where she ran an antiques store and exporting business and learned to love things Spanish, knows the reason for the confusion. The Spaniards settled in Mexico and the Southwest, bringing their special style of furniture with them, adapting it to New World use. But the authentic Spanish furniture that Holt is importing is leaner, with a more graceful line. Cobweb boasts a jumble of rustic treasures: nineteenth-century Castilian latticework cupboards, most in their original honey tones ($500 to $800); primitive dough boxes from the 1700s ($2,200 to $2,500); siesta benches long enough and deep enough for a comforting snooze ($575); hand-carved wood doors ($350 to $500); Turkish kilims ($250 to $325); cradles; and chestnut roasters, wine jugs and water jugs, wood bowls, duck decoys, alabaster eggs, old wall tiles. There's a sprinkling of more-formal pieces in rosewood and burled walnut that attest to the Spanish wizardry in cabinetry: marble-topped commodes, end tables, armoires, impressive entry stands complete with brass cape racks. After all the French-country, English, and Danish pine furniture of recent years, these early-Spanish pieces look wondrously fresh.
COBWEB/*114 West Houston Street/505-1558*

Photographs: left (4), Aaron Rezny; right, Wolfgang Hoyt/ESTO.

Photographed by Oberto Gili.

DESIGN

BY

MARILYN BETHANY

MAKING DO AT THE MAYFAIR

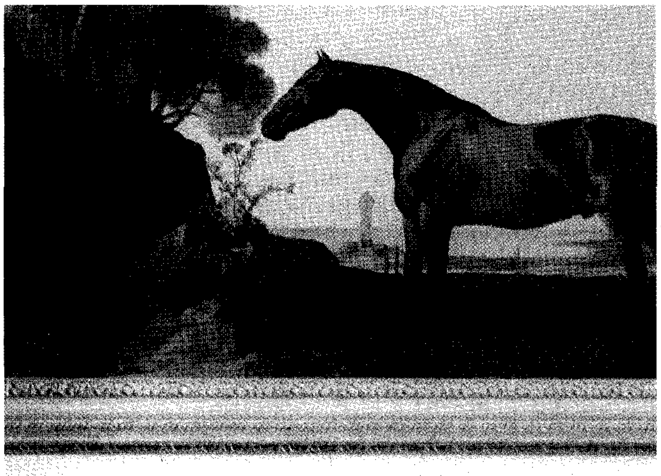
YOUR APARTMENT IS BEING renovated—and you're faced with the problem of what to do with yourself. Do you stay and suffer through it? Certainly not. Do you move in with family or friends? Don't be vulgar. You take a suite at a hotel, of course. But which? "There's the Carlyle, the Pierre, or this, right?" says Bill Blass. "Where else would anybody stay?"

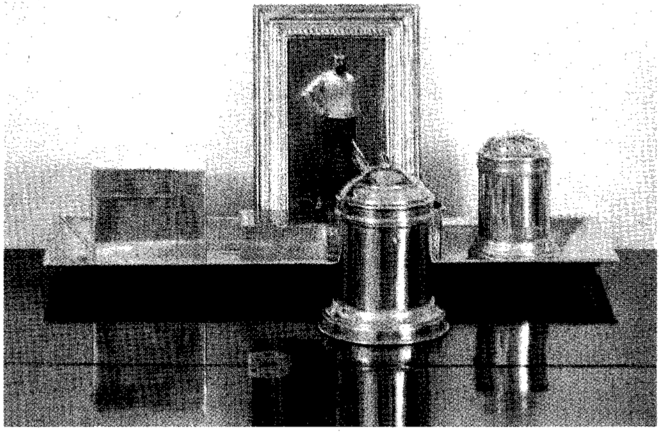
Where else, indeed. "This" is the Mayfair Regent, where Blass has been holed up since Thanksgiving—pluckily eking out as much dignity and comfort as two rooms and a kitchenette can yield—so that the decorating firm M.A.C. II can overhaul his East Side penthouse.

It hasn't been all cakes and ale. Ordering up from Le Cirque turned out to be "sort of a production. You have to let them know several hours in advance." Worse, Blass pined for familiar things. "I realized after the first week or so that it's difficult to live with someone else's furniture," he says. "I've been much happier since I got my own things around me."

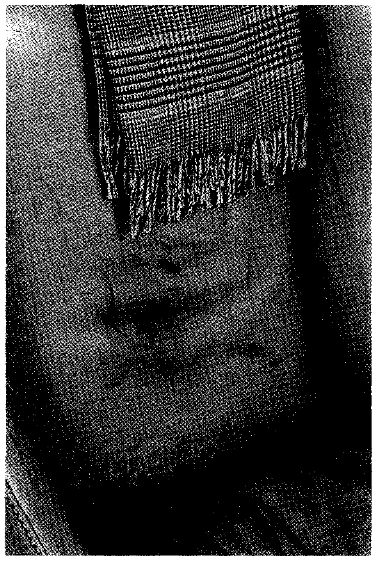
The change occurred gradually. First came a table from the attic of his Connecticut house, then some pictures, then a desk—until now the sofa is all that remains in the living room of the original hotel furnishings. Blass stopped short of bringing in his own bed: The vaguely French bedroom suite, standard hotel issue, is augmented only by accessories and a pair of metal clothes racks that catch the closet overflow. "You used to be able to get by with just a few suits. But now you never know when you'll be going to California or Texas and need something light. I find that I never put anything away." Not even in summer, to protect woolens from moths? "Moths? Are there moths in New York?" Maybe just in my neighborhood. ▬

On the eighteenth-century German secretary is a nineteenth-century copy of an early-Roman bust. The late-nineteenth-century architectural drawing leaning against the wall was sent from Didier Aaron, Inc., by mistake with some others, but Blass, who is renowned for being an enthusiastic consumer, bought it anyway.





Hanging above a desk set with brass accessories Blass has owned for many years is George Stubbs's Bay Horse in a Coastal Landscape. *Blass bought the small oil painting of a fencer in London last year.*



When he purchased the leather chair, five years ago, the upholstery was already "beat-up—the only condition leather chairs should ever be in."

Wine/Alexis Bespaloff

COMPLEMENTARY, MY DEAR WATSON

"...Here are some California wines—Sauvignon Blanc, Johannisberg Riesling, and Chenin Blanc—that go well with food..."

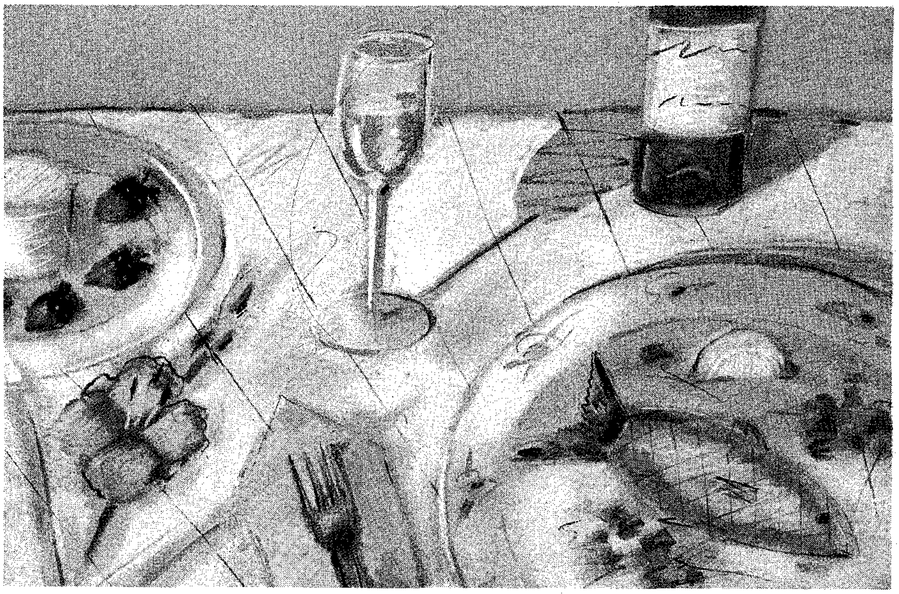
THE ARRIVAL OF SPRING, NO MATTER how belated, brings with it a change of mood and of menus. As rich dishes are replaced by lighter ones, the accompanying wines are likely to shift to whites and even a few rosés. You'll find below a selection of appealing new releases, all from California, that will nicely complement the casual foods of spring and summer.

The diversity of California wines was demonstrated once again at last month's California Vintners' Barrel Tasting Dinner, an event that has been held annually at the Four Seasons since 1976. Fourteen wineries each presented two wines: a 1983 barrel sample and an older vintage from the same grape variety. But the 28 wines were not simply tasted—they were accompanied by superb dishes specially created to set them off.

Most consumers take the association of wine and food for granted. But, judging from some of the comments at the barrel-tasting dinner, making wines that are compatible with food is considered something of an innovation. Indeed, it's a rare California wine-maker today who does not use the phrase "food wine." (One speaker at this year's dinner even referred to "food-useful" wines. In this age of computers, "food-friendly" might be more apt.)

If the Californians are making "food wine" these days, one wonders what sort of wine they thought they were making in the recent past. The answer, I suspect, is wine for wine's sake. Many winemakers challenged themselves to produce the biggest, most powerful wines they could. Wine drinking was seen as something that existed apart from the context of dining; wine was meant to impress the consumer, rather than add to his or her pleasure. Having proved beyond doubt that California is capable of producing huge, intense, tannic wines, many vintners are now trying to make wines with more elegance, finesse, and restraint than in the past.

One way to scale down a wine is to reduce its alcohol content. Instead of waiting to pick grapes with as much sugar as possible, many wine-makers are harvesting earlier; less sugar in the grapes means less alcohol in the wine (and, often, more balancing acidity as well). One visible effect of this shift away from a preoccupation with alcohol levels is that some California wineries are now substituting the words "Table Wine" on their labels for the actual, or approximate, percentage of alcohol. ("Table Wine" is valid for any wine with no more than 14 percent alcohol; if the wine contains more than 14 percent alcohol, however, the label must show this.) Opus One, the new Cabernet Sauvignon produced by Robert Mondavi and Baron Philippe de Rothschild, is labeled a table wine, and so are wines from Sonoma-Cutrer and new releases from Clos du Val.



Season's meetings: *Recent whites and blanc de noirs will enhance many summer dishes.*

(An unfortunate by-product of the "food wine" syndrome, incidentally, is its effect on literacy. At least one of every three press releases I now receive points out that such and such a wine "was made to compliment food." Now, just how does it do that? I've yet to be served a bottle that tips its cork to the plate and says, "My, what a pretty sauce you're wearing.")

GIVEN THE CURRENT CALIFORNIA PREOCCUPATION with wines that... go with food, I've sampled a variety of recent releases (other than Cabernet Sauvignons and Chardonnays) to find some that would also be appropriate for spring. Here is a selection of such diverse varieties as Sauvignon Blanc, Johannisberg Riesling, and Chenin Blanc, plus some blanc de noirs wines.

The Sauvignon Blanc grape produces one of the most distinctive of all white wines; its grassy, herbaceous bouquet and taste, once encountered, are easy to recognize. It was Robert Mondavi who popularized this variety by introducing, in the late 1960s, a crisp, dry version that he named Fumé Blanc. (In France, the Sauvignon Blanc grape is blended with Sémillon to make Bordeaux Blanc and Graves, many of which are slightly sweet; it is also planted along the Loire River to make Sancerre and Pouilly-Fumé, which are flavorful, bone-dry, relatively acid wines. It was the latter style that Mondavi had in mind, and he chose a name that would convey that message.)

Today, there are almost as many wineries making Sauvignon Blanc as there are making Chardonnay, and it is produced in a variety of styles. Some emphasize the intense varietal character; others add Sémillon to mute the basic taste; and a number of producers age their wines in oak barrels to add richness and complexity. The latter, an attempt to turn Sauvignon Blanc into a more serious wine, runs the risk of muffling the characteristics that make this varietal so interesting.

Some excellent examples of Sauvignon Blanc and Fumé Blanc (wines

Illustration by Cathy Barancik.

labeled Fumé Blanc nowadays are not necessarily crisper or more intense than those labeled Sauvignon Blanc) include the lively and assertive Dry Creek 1982 ($10.29), the well-defined and balanced Joseph Phelps 1982 ($9.99), the lean, elegant Simi 1982 ($8.99), and the attractive, nicely styled Clos du Val 1983 ($7.99). Wines that emphasize the crisp acidity and grassy varietal character of Sauvignon Blanc include Concannon 1982 ($7.49), Beringer 1982 ($7.99), and Parducci 1983 ($6.95). Deliberately less pronounced in style are Brander 1982 ($7.99), Robert Pepi 1982 ($9.75), and Kendall-Jackson 1982 ($7.59).

THE FRUIT, CHARM, AND DELICACY OF Riesling wines produced along the Rhine and Moselle Rivers of Germany are not easy to duplicate in California. The true Riesling grape (known in California as Johannisberg Riesling, or White Riesling) has a tendency to produce fuller, riper wines with somewhat less finesse than it does in Germany. As a result, the Californians have achieved greater success with sweet, late-harvest Rieslings than with the lighter styles meant to be drunk as aperitifs or with light dishes.

Nevertheless, there are some very attractive examples to be found in several styles. Joseph Phelps, for example, produces an Early Harvest Johannisberg Riesling—the 1983 ($8.50) is just out—that is fresh, crisp, relatively dry, and quite delicate. The Raymond 1983 ($6.75) and Chateau St. Jean 1983 Robert Young Vineyards ($9.50) are both attractively rounded and slightly sweet. And the Fetzer 1982 ($6.75) is a lush, ripe, semisweet wine—quite different from the Phelps, but no less enjoyable.

Chenin Blanc, too, can be made dry or semisweet. Two relatively dry examples that display fruit, crisp acidity, and appealing freshness are the 1983 of Simi ($5.99) and Dry Creek ($7.25). Again, the 1983 Fetzer ($5.75) is a fuller, rounder, somewhat sweeter version of this variety.

A FEW YEARS AGO, AT A LARGE WINE tasting, a visiting wine-maker was asked to comment on a particular blanc de noirs—that is, a white wine made from red grapes. He swirled, sniffed, and announced, "This wine has the unmistakable bouquet of cash flow."

It's true that vinifying red grapes to produce white wines (as is done in France's Champagne region, where two-thirds of the vineyards are planted with red grapes) enables a winery to market the resulting wine within months of the vintage. What's more, it provides a use for red grapes at a time when most consumers prefer white wines. The vogue for blanc de noirs is not as strong as it was a few years ago, but a number of wineries continue to produce them. Although the word "blanc" or "white" almost always appears on their labels, most of these wines vary in color from pink to pale salmon. At best, they combine the freshness of white wines with some of the flavor interest and complexity to be found in light reds.

Two attractive wines made from Cabernet Sauvignon grapes are Simi's Rosé of Cabernet Sauvignon 1983 ($4.99) and Sterling Cabernet-Blanc 1983 ($6.99). Both are clean, fresh, fairly dry wines with identifiable varietal character. Two wines made from Zinfandel grapes, but quite different in style, are the off-dry, fruity, and appealing DeLoach White Zinfandel 1983 ($7.19) and the dry, oak-aged, and slightly more complex Ridge White Zinfandel 1983 ($6.99). The most interesting blanc de noirs I came across is the Sanford Pinot Noir–Vin Gris 1982 ($7.25), a subtle, complex, and intriguing wine with recognizable Pinot Noir character.

For rosés, these wines are not inexpensive (which is, I suspect, why the word "rosé," with its pejorative connotations, is so assiduously avoided), but they are nevertheless interesting wines, especially at this time of year. You could call them . . . summer-food wines. ■

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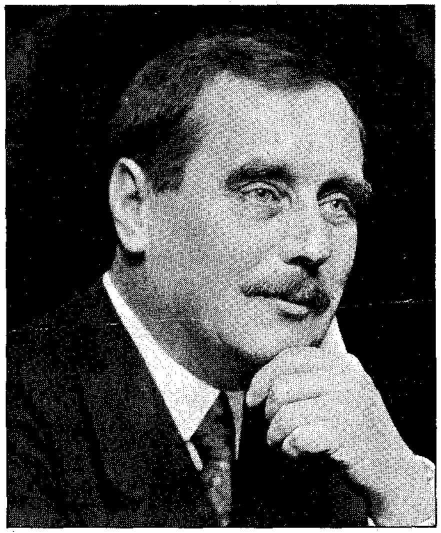
Books/Anthony Burgess, Rhoda Koenig

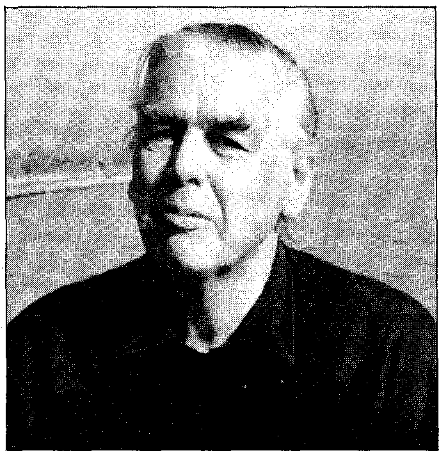
A TRAVELER IN TIME

> "*. . .H. G. Wells* is an entertaining biography of a vivacious novelist, a brilliant popularizer, and a farsighted visionary. . ."

H. G. Wells: Aspects of a Life, *by Anthony West. Random House; 405 pages; $22.95.*

ANTHONY WEST IS, TO PUT IT BALDLY, the illegitimate son of Rebecca West and H. G. Wells. It is better to think of him as a love child, a product of law- and convention-defying passion. There was more of that sort of thing in the old days (the days of the Edwardian sunset, the neo-Georgian dawn when the *Titanic* sank and the Great War was in preparation) than today's youth, who think they invented sexual freedom, would care, if they knew anything about history, to realize. Mr. West's mother's real name was Cicily Fairfield. She was a very handsome girl, brought up in a strict Edinburgh tradition, who revolted against familial stuffiness and went on the stage. She greatly admired Ibsen's heroine Rebecca West and took her name, perhaps seeing in her own too much of the Jane Austenian. Ambitious and passionate, she made a dead set at the married H.G., old enough to be her father, and demanded a law- and convention-defying liaison. Wells's wife, Jane, the mother of two sons, was complaisant. She always was. This was not the first of H.G.'s extramarital affairs, nor was it to be the last.





His parents and himself: *Anthony West (above), H. G. Wells, and Rebecca West.*

Mr. West has written his book, which is very vital, entertaining, and informative, primarily to set right a record that has been much deformed. Dame Rebecca West is dead, and she cannot, in that well-loved alto-trombone voice that was apt for the stage she abandoned for literature, deny that she was something of a romancer or, to put it baldly, liar. Many of Wells's mistresses lied about him, observing the convention that he was a predatory lecher, heartless, more lustful than loving, mean in both the American and the British sense, egocentric, a trampler of broken blossoms. The truth is that in 1900 he proclaimed a kind of jolly sexual revolution. Contraception, he said, had become a fine craft, and there was no reason that safe sex should not be promiscuously enjoyed like golf, cards, and all the other social pastimes. The emancipated woman was already around, looking for male prey, and Wells had as good as announced his availability. Rebecca West was far from the first to advertise her willingness to play, but to her, as to so many women, it was not play. Nor was unwanted conception a thing of the past. She became an unmarried mother, someone no better than she should be, and she demanded from her lover the legitimization of her state. This was something that Wells, a phenomenally busy writer and social—nay, world—reformer with a well-organized ménage under an efficient as well as complaisant wife, was unable to give.

Rebecca's plaints are the mendacious or tempestuous noises off in a study of Wells that conjoins affection for him as a father with admiration and genuine understanding of his achievements. How Wells, with his amours, dinner parties, meetings of the Fabian Society, visits to Lenin and Stalin and Roosevelt, managed to write so much remains, if not a mystery, a source of shame to his successors in the profession. E. M. Forster turned out so little chiefly because he was a gentleman, which Wells emphatically was not. His publishers insulted him by not inviting him to dinner (he might, thought Macmillan, steal the spoons). He was a careless but vivacious novelist, a brilliant popularizer, and a farsighted visionary. Where his friend Shaw was a mere Celtic fantasist, despite his claim to be a hardheaded pragmatist, Wells's plans for a new world were practical, too much so for the statesman who rejected them. Where the people who surrounded him, not least Shaw, were gossips and defamatory liars, Wells insisted on total honesty.

It was on this issue of honesty that H.G. and Rebecca parted. He spoke plainly to her when, attacking him in her volume of critical essays *The Strange Necessity,* she parodied his style and content and presented the travesty as straight citation. Lying, he said, came as naturally as breathing to Rebecca. But Rebecca believed herself to be a repository of a kind of higher truth that did not depend on factual accuracy. Wells, the scientific man to whom factual accuracy was a *sine qua non,* despised the aesthetic poseurs (Henry James was the

Anthony Burgess's most recent books are 99 Novels *and* Enderby's Dark Lady.

Photographs: left, the Bettmann Archive; center, Olivia Emmet; right, Culver Pictures.

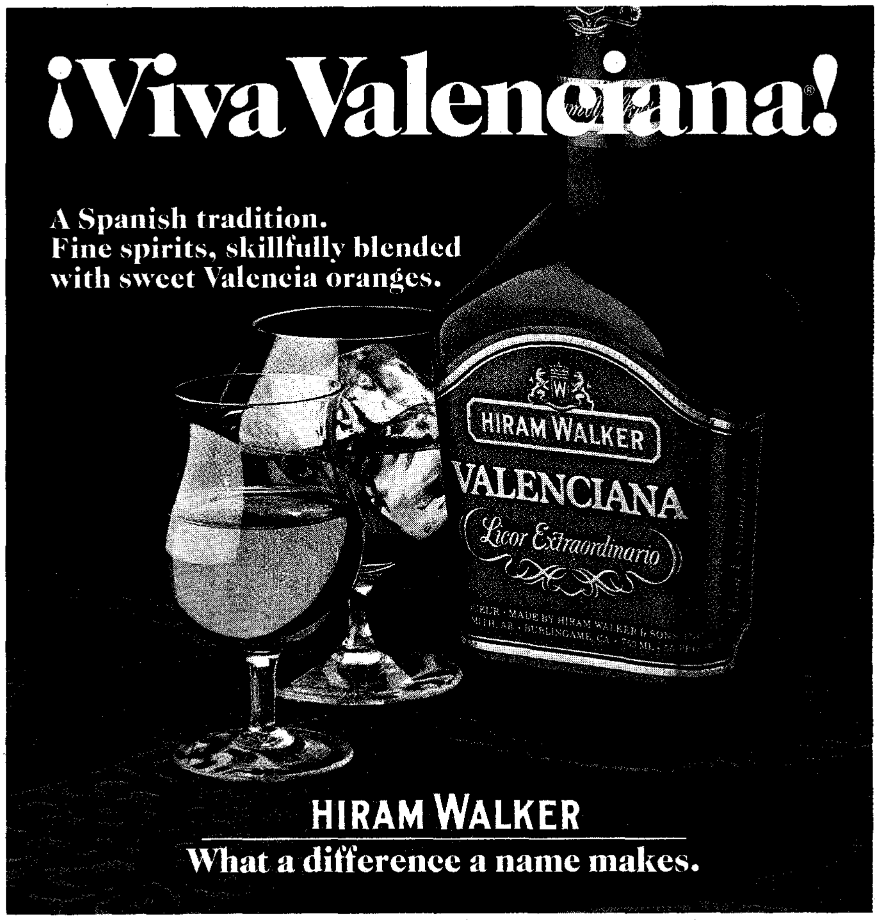
worst of them) and denounced Rebecca as one of the enemy. But he remained a loving father to Anthony, and it is Anthony who delivers a judgment on him that we would be wise to accept in the face of all his detractors:

> The kindly, generous, impatient, but in the main good-natured individual of my mature knowledge who possessed the marvellous imagination, who wrote all the books, who looked so far and so searchingly into the past and into the future, and who cared so profoundly about the present well-being and the future happiness of the whole foolish race of men; transcended his origins and made himself a very big man indeed.

Dame Rebecca, in extreme old age, said little about the father of her son. I was at a party a few months before she died at which an ill-advised American scholar asked her about Wells the man. "Go and ask Noah about the ark," she boomed. It was not really an inept similitude. Wells navigated a tight and well-laden ship over the major stormy seas of the century, looking for Ararat. If he did not find it, at least he was steering in the right direction. **—A.B.**

Mary Berenson: A Self-Portrait From Her Diaries and Letters. *Edited by Barbara Strachey and Jayne Samuels. Norton; 319 pages; $18.95.*

WIVES OF GREAT MEN ALL REMIND US they don't have the easiest job in the world. In 1891, Mary Costelloe, the wife of a London barrister, eloped with the man who would become the world's greatest expert on Italian Renaissance art, Bernard Berenson. Mary had chafed at the restrictions of married life ("These two shall be one creature—and that one the husband"), but she was to find that she had exchanged an iron cage for a gilded one. As the mistress and later the wife of Berenson, she became the caretaker and nurse of this very difficult man—dyspeptic in both senses—who demanded that she sacrifice her ambitions to him, and constantly raged that she was fat, frumpy, and dull and had ruined his life. Bernard was adamant about their not having children (Mary had left two small daughters behind in England, and missed them bitterly); when she became pregnant, he insisted she have an abortion—"Poor old dear, I wish thee felt half as jolly as I am feeling now that the Anxiety is removed," she pluckily wrote to him. And Mary was hardly Bernard's last mistress—there were secretaries, librarians, art collectors to the end of his days; Mary finally claimed that she didn't mind the girlfriends, only the vulgar ones. (True, she had had lovers herself in the early part of their marriage, but advancing years made cruelly plain the difference in sex appeal between an elderly woman and an elderly man; it's a bit creepy to read



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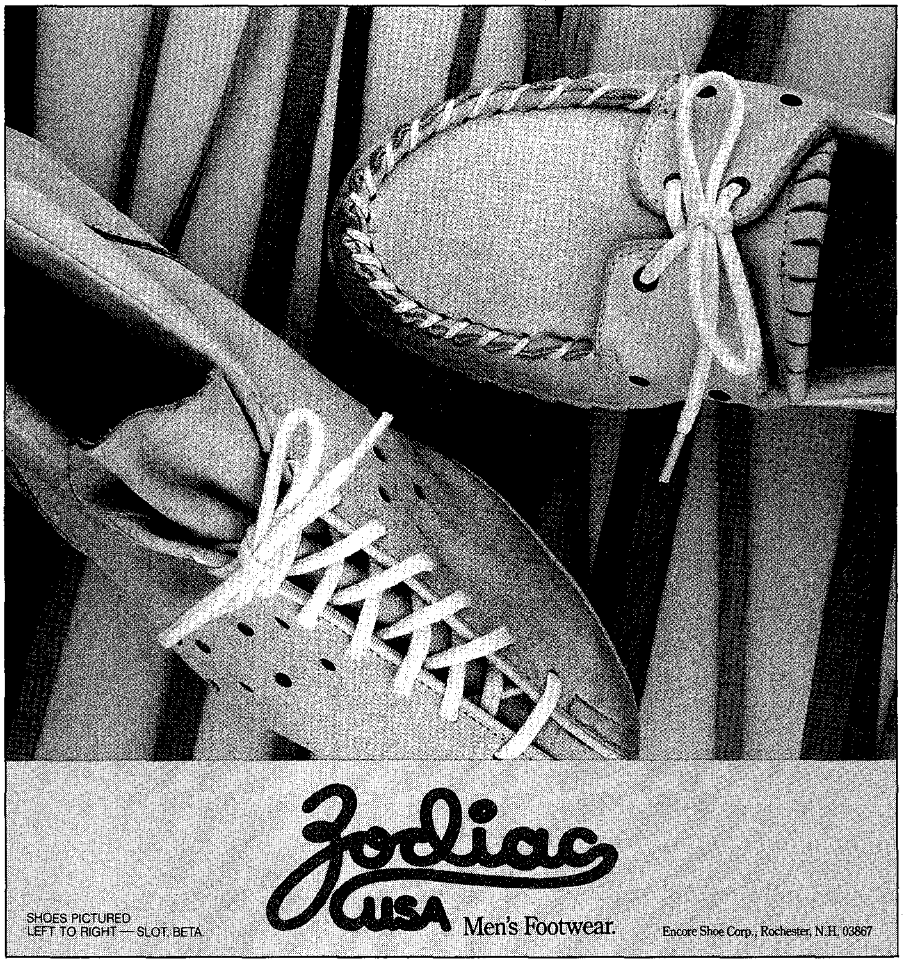

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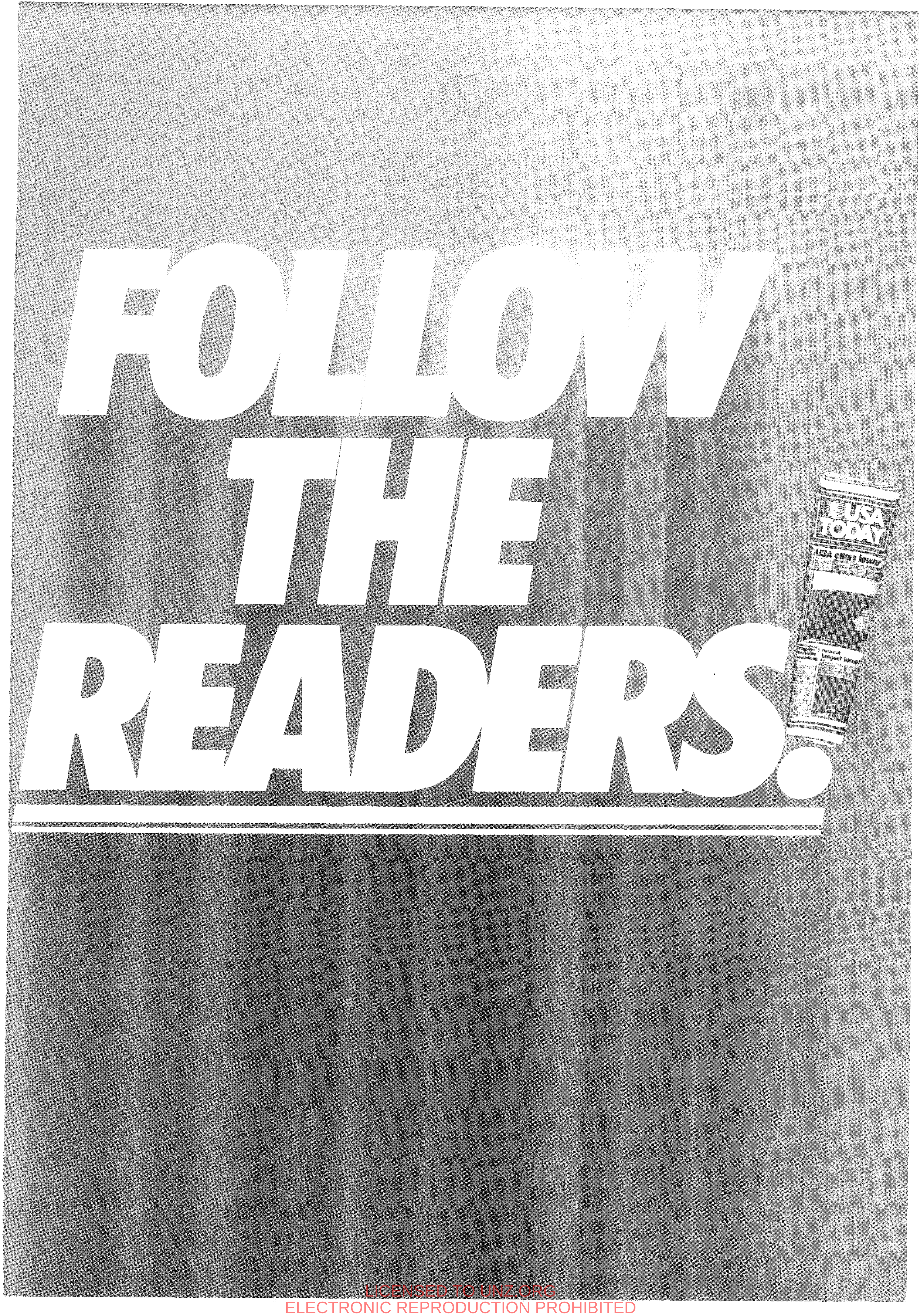
about her steering him toward more suitable attachments, like a mother with an errant son.)

Yet what a *roomy* cage Mary lived in, and what bright birds! The Berensons' Villa I Tatti, near Florence, became a way station for fashionable and clever travelers—Edith Wharton, Walter Lippmann, Mary's brother-in-law Bertrand Russell, and J. P. Morgan, with an American lady "who emits a gurgle before every work of art the way a motor-horn toots before every obstacle." And there were other diverting examples of the rich and extraneous—the excessively beautiful Gladys Deacon ("She has no chance of knowing people, and she passes like a brilliant, terrifying vision. Circe was lonely too I daresay") and the eccentric Lady Norah Churchill, who traveled with four pet frogs ("One of them she has trained to jump into her mouth from her hand when she calls 'Hoo! Hoo!' This is her great card in society").

Barbara Strachey (Mary's granddaughter) and Jayne Samuels have done a splendid job of selecting, compressing, and juxtaposing the nearly 5 million words Mary Berenson wrote. I found only one mistake of Mary's uncorrected (the church of Santa Maria del Carmine, in Venice, should be "Carmelo"), and one rather tantalizing uncertainty. The editors say that Mary and Bernard became lovers sometime between December 1890 and February 1891; yet in 1905, on January 7, Mary says, "This is *our* day," reminisces about having fallen in love, and wishes that she could spend the day and part of the night with him. Hmm.

For, no matter how dreadful Bernard could be—and he could be pretty bad; on one occasion he told her that the only memories he wanted to take to the next world were of her young eyes at a sexual climax, and those of his two most beautiful mistresses—he was, for best and worst, the great love of her life. His remark about his mistresses' eyes had "revealed to me a Bernard I did not know, who certainly is not my imagined and loved husband of all these years. It destroyed my universe." Two days later she pleaded, "O please help me, dearest Bernard, to get back to where I was before I split to pieces on that rock." When they had been together seven years, she wrote, "He is the only really interesting person in the world to me. His mind is a perpetual delight." After sixteen, she exulted, "What tremendous luck it is after all to have bagged . . . a congenial life-companion. There's always a kind of point to things when I have B.B. to share them. It makes all the difference." *Mary Berenson* is an immensely interesting portrait, not only of a marriage but of an intellectual romance. **—R.K.**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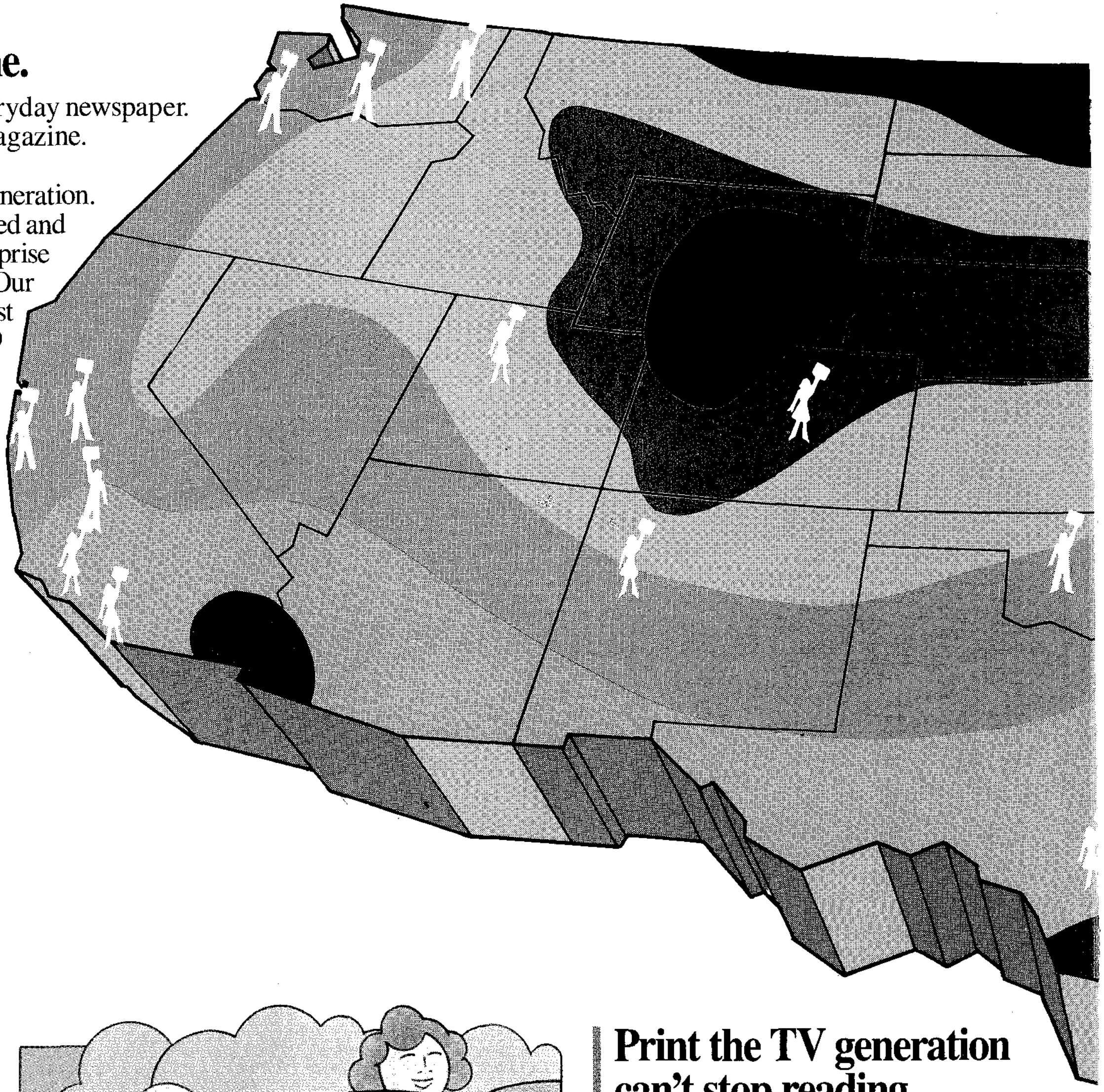

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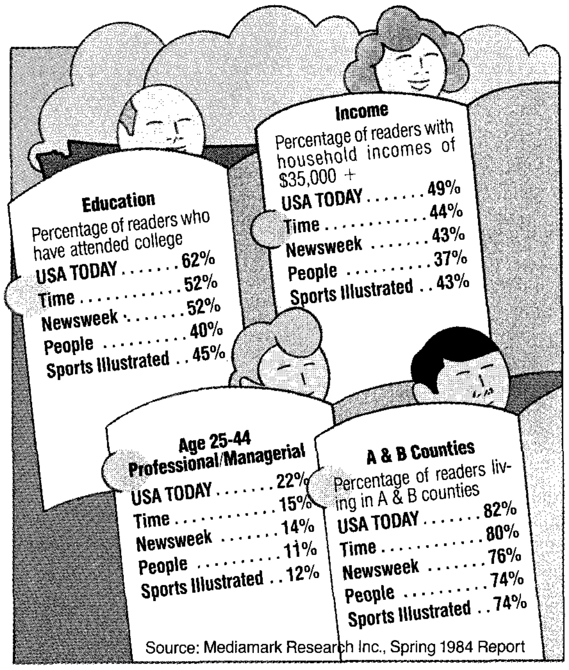

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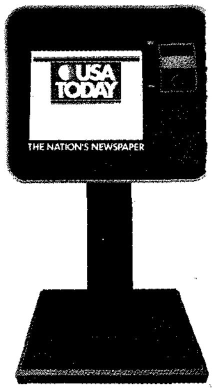

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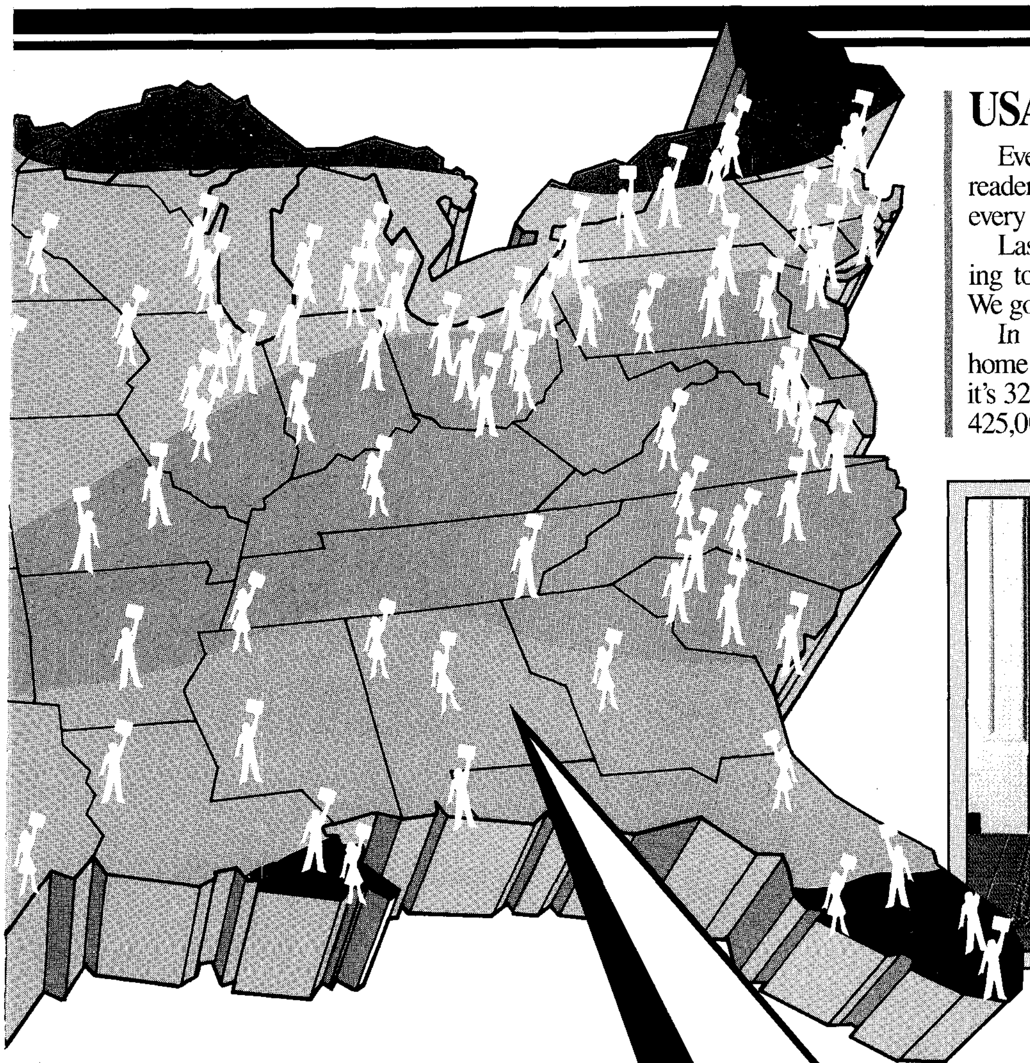

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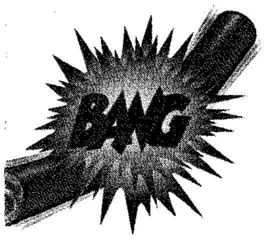

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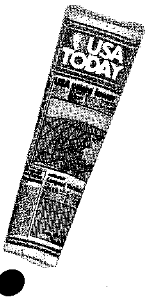

WHAT EXACTLY IS USA TODAY?

Definition:

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USA TODAY. n. 1. A national phenomenon. The Nation's Newspaper, in spirit as well as circulation. 2. A fresh, dramatic advertising medium particularly effective at reaching the *crème de la crème* of the baby-boom generation.

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Income	
Percentage with household incomes of $35,000 +	
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US POPULATION	**31%**
Professional-Managerial	
USA TODAY	**33%**
US POPULATION	**14%**

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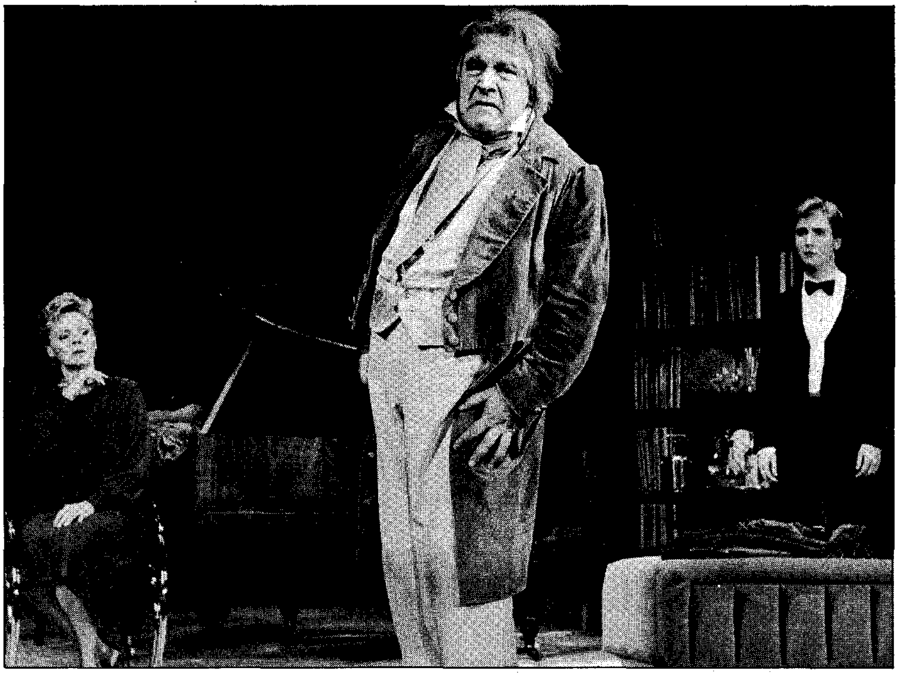
GREAT MEN, BEFORE AND AFTER DEATH

"...In Ustinov's comedy, both construction and thinking are sloppy; we don't care what happens *now,* let alone next..."

THE CONCEIT IN PETER USTINOV'S **Beethoven's Tenth** is bringing back the great decomposer from the dead right into the house of Stephen Fauldgate, a music critic, Beethoven expert, and dictatorial paterfamilias. L. van B. is to resolve diverse matters of great urgency, such as what the unwritten Tenth Symphony would have been like (of interest to Fauldgate, at work on a book about Beethoven) and whether 22-year-old Pascal Fauldgate, a composer of pleasant tinkles whose Fifth Symphony has just been performed, has enough talent to go on composing (of interest to all three Fauldgates, including mother Jessica, who gave up her singing career for her husband and son, and the Viennese au pair girl, Irmgard, whose job at the Fauldgates' seems to be to conceive rather than watch over children). Actually, it would be more to the point if Ustinov could bring back the author Peter Ustinov from the oblivion to which his later works have consigned him.

Small chance of that, alas. Ustinov is a charming man of more endowments than I could list in this space, and which he scatters as liberally as a whirling dervish would shekels, had he pockets and the pockets holes. As Kenneth Tynan once wrote, "Mr. Ustinov's polyglot fairies showered his cradle with every gift save that of sustaining a narrative; he cannot make us care what happens next." Like so many winsome minor talents, Ustinov's has not improved with age; in *Beethoven's Tenth,* we do not even care what happens *now,* let alone next. But "polyglot" is right: The best thing Ustinov offers here is the German in which he speaks quite a few of Beethoven's lines, excellent down to the Viennese accent. Second best are some, though not all, of the musical jokes—about composers, music critics, and sundry musical matters, as in someone's "being up on the symphonies of Bruckner to the extent of being able to hum the boring bits," or in Stephen's remark about his son: "If hotels still had palm courts, he could be self-supporting by now."

But even if there were more funny lines and fewer thudding epigrams on the order of "There is nothing more destructive of faith than knowledge" or "Nowadays even rubbish has a chance of immortality," the play still wouldn't have anything to hold it together or much of anything to hold our interest. It's like the work of an ambitious lighthouse keeper who has never been to the theater and has read plays only by the lurid, intermittent light of his beacon—astonishing from such an old hand as Ustinov. Or old ham. At regular intervals, he indulges himself in the identical silent mugging, as if he were arguing, volubly but inaudibly, with himself. We feel we are watching a terrible silent-movie comedy in a print that has lost its intertitles. With a wig that must have seen better days as a whisk broom and clothes that have held up relatively well for over a century and a half in a presumably mothball-less coffin, this Ludwig looks too good for mortality and too crummy for immortality; indeed, Ustinov uses him almost exclusively for comments about art and modern life: References to death, God, and the beyond are there only like empty beer cans cluttering up a sidewalk, and to be promptly kicked aside.



Actor, playwright, and composer: *Peter Ustinov in* Beethoven's Tenth.

The construction is as sloppy as the thinking. What is an au pair doing in a house whose child is 22? Why bring in in Act II, suddenly and rather irrelevantly, several real or imaginary figures from Beethoven's life—unless it be to outcamp *Amadeus*? And must the putative Immortal Beloved bare her bottom at Beethoven, perhaps in a desperate attempt to wrest new meaning from the "Moonlight" Sonata? And what a shabby-looking production this is! Staged, moreover, by Robert Chetwyn as if he had been not the director but Ustinov's flunky, merely seeing to it that the rest of the cast keep out of the star's way. And what acting! With the exception of the unsinkable and unflappable George Rose, the cast ranges from the unthinkable to the slappable. In fact, Gina Friedlander and Neil Flanagan deliver performances that would be an insult to a charity bazaar; and Miss F. adds the injury of turning German into some kind of Volapük—enough, as Inspector Clouseau might say, to make you pük.

WAS THERE EVER A GREATER OR A MORE tragic hero than Captain Scott? I doubt it. It takes that wonderful kind of British, boy-scout, understated heroism to break your heart, and mine was broken by Scott long ago when I read Cherry-Garrard's *The Worst Journey in the World.* My loving admiration for him has never

Photograph by Martha Swope.

"...Tally's *Terra Nova* is well acted, honest, intelligent, and deserves commendation; it doesn't command enthusiasm..."

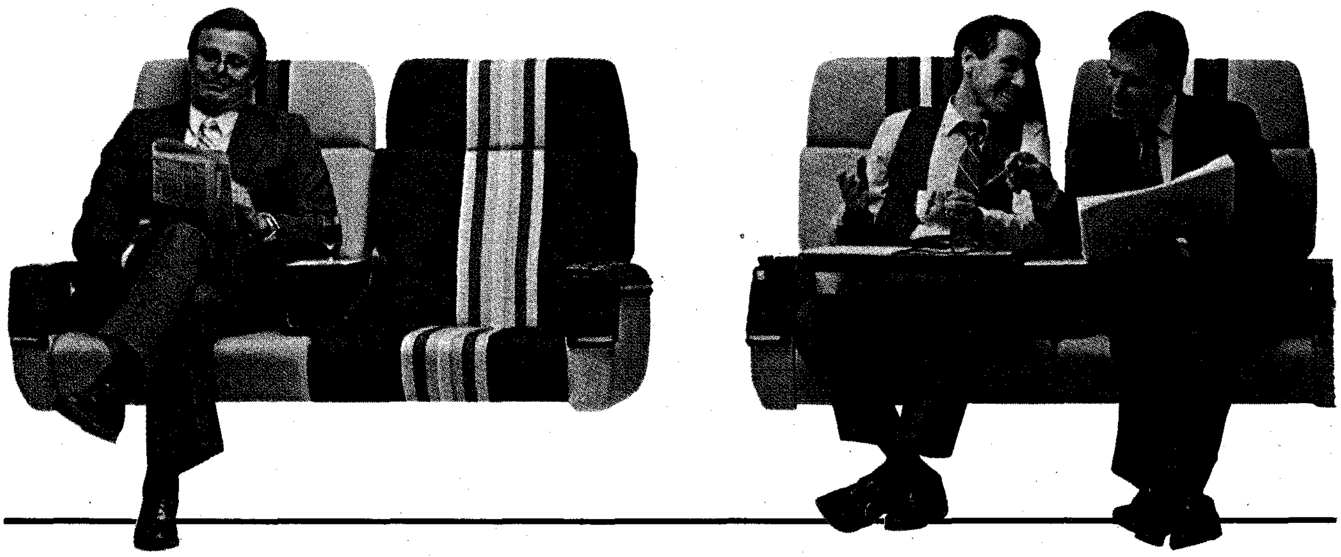
ceased through other reading (some of it meant to debunk), the moving but less than great film *Scott of the Antarctic* (with Vaughan Williams's fine score), and now Ted Tally's play **Terra Nova.**

Robert Falcon Scott's heartrending defeat by Amundsen, the ineffable hardships he and his four companions endured, the fiendishly bad luck that dogged them to the end, the avoidability of their deaths if only this or that had or had not happened, and the unsurpassable gallantry and camaraderie these men displayed unto and in their deaths—all that, regrettably, is not ideal material for the stage. The action, the desolate yet awesome settings, the scope of the thing cry out for film. Even if Charles Frend's mostly studio-made and less than brilliant 1948 movie could only adumbrate the story's potential, Jan Troell's magnificent (and unjustly buried) film about another fatal expedition, *The Flight of the Eagle,* gives us an idea of what a great director today could do with Scott's story. (Getting today's audiences to confront it would be another matter.) Tally's play is an intelligent, intermittently imaginative, and generally honest effort that deserves commendation; it does not, however, command enthusiasm.

There is, of course, an enormous problem for a playwright in Scott's and his four companions' not having been the sort of men whose styles of thought and utterance are the stuff of great, poetic tragedy. Hence the author has to rely on events, many of which are unpresentable on stage, essentially simple, stiff-upper-lipped talk, and manly joking. It takes greater resources than young Mr. Tally has at his disposal at present to make condign tragedy out of that. Yet he has tried manfully, by turning Kathleen, Scott's wife, into perhaps more of a feminist and free spirit than she was, to give the hero a "liberal" gadfly, and, in the imaginary figure of Amundsen that haunts and challenges the hero, to give the public-schoolboy, English-gentleman idealist a pragmatic, realistic antagonist. Thus the last journey is interwoven with reminiscences of Kathleen, real or imaginary, and imaginary debates with Amundsen. The interspersing and counterpointing is adroit enough, but there is a bit too much unresonant didacticism whose philosophical significance is ungripping. What it finally came down to, aside from extraordinary bad luck with weather and terrain and as yet insufficient medical know-how, was Scott's unwise refusal to put his trust in dogs, Amundsen's mainstay. There is no great existential argument in that.

Still, there is quite a bit going for *Terra Nova.* Gerald Gutierrez has directed with simplicity and assurance; Douglas Stein's shrewdly stylized, minimalist set collaborates nicely with Paul Gallo's stirring lighting; and Ann Emonts's costumes are, except for one scarf, always right. The acting is very good, on the whole, though very good, which Robert Foxworth is, is not enough for Scott. It is sufficient, however, for the men very well portrayed by Daniel Gerroll, Simon Jones, and especially Ian Trigger. Michael Countryman, although likable, is a man of the wrong country for the Welsh Evans, and Anthony Zerbe makes Amundsen rather too sardonic and sinister. Christine Healy, a replacement, acts Kathleen passably, but is really too unprepossessing.

TWA's 3 PAIR BEATS PAN A



The writing, too, is good but not good enough. "Do you hear that strange sound?" "I don't hear anything." "That's the one I mean." This is a little too clever and not quite true enough. Compare some of Scott's own last written words: "We took risks, we knew we took them; things have come out against us, and therefore we have no cause for complaint . . ." It is honest of Tally to keep such authentic Scottiana in, but fatal for his own writing. One further complaint: Most of these men were good Christians and sustained by their faith; Tally had no right to eliminate this fact.

AMAZING! NO COMPOSER TODAY WOULD dare to compose like Berlioz, Schumann, or Brahms; no painter would dream of painting like Corot, Courbet, or Van Gogh; yet any number of playwrights think it is just fine to write an Ibsen, Chekhov, or O'Neill play (which, of course, they can't). Worse yet, they think it's fine even to write Sardou, Sudermann, or Odets plays (which is also easier). It is not that they set out deliberately imitating these mediocrities; still, what is unconsciously regurgitated should, upon the awakening of consciousness, be quietly discarded. Or should it, when there are producers to promulgate, backers to invest in, and reviewers to gush about such goods?

Joanna M. Glass's **Play Memory**—a memory play about the author's childhood as the daughter of a proud, successful salesman who, cashiered for some minor black-marketeering, becomes an alcoholic loafer and child beater while his even lower-class wife supports him, suffers, and gets increasingly desperate as he keeps selling everything for hooch—is, I'm afraid, just such a piece of competent but uninspired, sincere but dull approximation of late-nineteenth- or early-twentieth-century drama, further afflicted by being Canadian. For there is rampant in Canada a kind of cultural provincialism that allows plays and feature films to trail behind those of, say, Romania and Bulgaria. But Miss Glass, who has been living in this country for a good many years, cannot even claim that excuse.

Play Memory apparently wants us to feel for Cam MacMillan, the father, because he is descended from a Scottish clan with a good tartan—not "putrid yellow" like the Macleods'—and stems from several generations of native Canadians. But that seems hardly enough—outside of Saskatchewan—for a claim to aristocracy, and there is nothing about Cam, except perhaps a mild appreciation of Shakespeare, to make us care about him, or experience as Icarian his fall from a job as traveler for a tobacco company. Nor does his "betrayal" by his three sales teammates make him, to my view, another Timon. Miss Glass has not made us feel any depth or riches in the four men's friendship, and so it goes with the other relationships, as the play coasts along on the familiar or galumphs into the ponderous. To put it bluntly, there is almost no originality in concept, development, or language; in the second act, when brute suffering is portrayed by skilled actors, we do get an inevitable measure of unearned pathos.

Harold Prince has directed adequately in scenery by Clarke Dunham and lighting by Ken Billington that are as literal-minded as the play. William Ivey Long's costumes are plausible, but Larry Grossman's incidental music is unconscionable. Donald Moffat, Jo Henderson, and Valerie Mahaffey do decently by their boring roles, but lesser ones are unevenly cast. The curtain line runs: "The truth of people isn't where they are now. It's in the space between now and where they are from." If this applies to plays as well, it accounts for the cavernous emptiness between *Play Memory*'s first and last lines.

Erratum: IN MY REVIEW OF *Love Letters on Blue Paper,* I attributed the staging to David Kerry Heefner. It was by Kenneth Frankel. Sorry. ■

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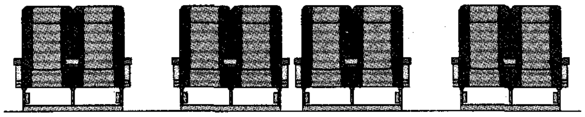

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"... Among today's vocal elite, these four singers rarely appear in New York. Recent discs help fill in the gaps..."

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Söderström: *She has it all.*

NEW YORK CAN HARDLY BE CALLED A musical backwater, but for one reason or another many of the world's greatest musicians rarely, if ever, perform in the city, and our only access to them is through their recordings. Years have passed since Arturo Benedetti Michelangeli or Sviatoslav Richter last appeared here, and by now these two pianists must seem like mythic figures to the younger generation. Carlos Kleiber would be on anyone's short list of prominent international conductors, but he has never once led an orchestra in New York. The important singers, past and present, who either have been totally ignored by the Metropolitan Opera or have refused all invitations to perform *there are legion*—Boris Christoff, Sena Jurinac, and Dietrich Fischer-Dieskau are just three who immediately come to mind. As for new works by major contemporary composers, the pickings are even slimmer. A couple of weeks ago, Boston heard the world premiere of Michael Tippett's *A Mask of Time,* while William Bolcom's three-hours-plus *Songs of Innocence and Experience* had its American premiere in Ann Arbor; glowing reports of both works used such words as "genius" and "masterpiece" to describe them, but we are unlikely to hear either one in the near future.

At least there are records to fill in a few of the gaps. I recently sampled the latest discs of four singers who would surely be ranked among today's vocal elite. They are not total strangers to New York, but the brief glimpses we have had of them over the years hardly begin to suggest the range and depth of their talents. **Elisabeth Söderström** returned to the Met last fall after a twenty-year absence, an event that passed without much comment—but then, Ellen Orford in *Peter Grimes* is hardly a role that attracts attention, even when sung and acted with the sort of luminous insight that Söderström brings to all her operatic characterizations. Had she been allowed to sing the Marschallin, Jenufa, or the Countess in *Figaro,* Met audiences might have had a better opportunity to appreciate an extraordinary singing actress who has it all—a blend of voice, intelligence, musicianship, and stage presence that comes along once in a generation.

Söderström is more widely known in Europe than in America, probably because family priorities kept her close to home during the prime years of her vocal development. She has also unfashionably insisted on a career geared more toward personal artistic goals than the dizzy heights of international fame. Without being a neurotically driven celebrity, like Callas, or fortunate enough to marry a powerful record executive, like Schwarzkopf, Söderström deserves at least as much worldwide réclame as those two fabled sopranos. She combines the best qualities of both, and in many respects she has even surpassed them.

Records only preserve the aural side of Söderström's remarkably integrated musical personality—Swedish television has made videotapes of her greatest roles, and perhaps one day we will be lucky enough to see them. Meanwhile, we can savor her inimitable treatment of Strauss's vocal lines on disc as she inflects, colors, and defines the interior meaning and emotional content of the text. Few singers have so thoroughly explored the artfully balanced relationship of words and music the composer so painstakingly devised when he wrote the *Four Last Songs,* the Marschallin's introspective monologues, and the final scene of *Capriccio* (HMV ASD 4103). London Records has inexplicably refused to release her two collections of Tchaikovsky songs in this country, despite the added attraction of Vladimir Ashkenazy's brilliant piano accompaniments, but these treasurable discs may now be found in shops that deal in special imports (Decca SXL 6972 and SXDL 7606). Söderström's lifelong advocacy of contemporary music has produced another important addition to her discography: the first recording of Benjamin Britten's *Our Hunting Fathers* (HMV ASD 4397), one of the composer's earliest and most original song-cycle collaborations with W.H. Auden.

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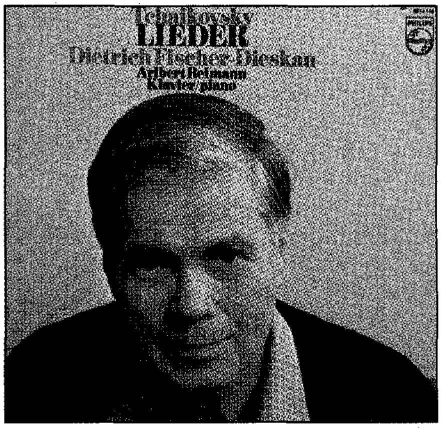
Popp: *A mature and radiant soprano.*



Fischer-Dieskau: *A phenomenon.*

Hardly a month passes without a new recording from **Lucia Popp,** a soprano who seems to be busy performing everywhere except New York. A recital debut in Carnegie Hall has finally been scheduled for next winter, but like so many other singers these days, Popp has no time for the Met when European opera houses can offer her a far more enticing selection of roles and new productions. Over the years, I've managed to see

THE DE' MEDICI PLOT
(or, how Italy nearly lost Sambuca Romana)

By 1533 when Catherine de' Medici left Florence to marry the future king of France, the Italians were the acknowledged masters of the art of cordial making. In monasteries from one end of the country to the other, monks experimented with intricate distillations of herbs, seeds, fruit rinds, berries, flowers. Whatever they could devise that might have a delicious flavor or a healthful effect.

Each order had its formula, concocted in strictest secrecy, guarded jealously, but none was more successful than the liqueur made by a monastery on the outskirts of Rome.

Here the brothers gathered berries from the elderbushes growing in profusion on the Roman hills, steeping them in spirits, distilling that liquor, then smoothing and gentling the fire with sweet syrups. They called their invention Sambuca for the elderbush (sambucus in Latin) and Romana in honor of their city. So delicious was it that its fame soon reached Florence.

Catherine, determined to take the best of Italian liqueurs and food with her to her new country, demanded the recipe. The monks, understandably reluctant to give up the source of much pride and considerable income, were also understandably fearful of what a refusal could mean. The de' Medici penchant for assassination was hardly a secret. Catherine got her recipe.

Or did she? True, she got a recipe which she took with her to France and France today has many splendid liqueurs. But no Sambuca. Sambuca Romana is still made in a beautiful section of Rome from the berries of the elderbush. And that's the only place in the world it is made.

We'll never know how, but like cooks down through the ages, the monks found a way to give Catherine the recipe and still hold on to their secret.

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Söderström onstage fairly frequently by arranging trips that coincide with her operatic performances, but Popp has proved to be more elusive. Aside from a few Paminas at the Met several years ago, for most New Yorkers she remains a disembodied but enchanting vocal presence on records. Each new disc seems better than the last, as one by one they document the transformation of a youthful coloratura into a mature and radiant lyric soprano.

Two new opera recitals give some idea of what we have been missing. The first is devoted to Mozart (Angel DS 38023), which shows Popp graduating from her familiar soubrette Susanna-Despina repertory to the weightier demands of Konstanze (*Abduction*), Elvira and Anna (*Don Giovanni*), and Ilia (*Idomeneo*). A second collection features a varied assortment of German, Italian, French, and Czech arias ranging from *Der Freischütz* and *Rigoletto* through *Manon* and *Rusalka* (Acanta 40.23.326). Aside from the pure, quicksilver quality of her soprano, an irresistible sound in itself, Popp possesses that special knack of making even the most oft-heard music seem a fresh discovery with each seamlessly spun phrase and every expressive lilt of the voice. I can think of very few other singers today who combine this sort of tonal beauty and technical ease with such a generous, eagerly communicative spirit. The same precious gifts distinguish her ravishing performance in the title role of Strauss's *Daphne* (Angel DSBX 3841), a well-chosen group of lieder by Brahms and Mahler (Acanta 40.23.510), and an utterly delightful program of 27 disarming German folk songs for children (Orfeo S 078831).

We may be seeing a bit more of **Jorma Hynninen** since his recent Met debut in *Don Carlo* (he, too, has a Carnegie Hall recital coming up next season), but this shy, reclusive baritone is unlikely to become a frequent visitor here or anywhere else. Nothing short of dynamite can blast him out of Finland—few singers of his stature and potential have been less tempted to stray from home, and his devotion to the musical community that bred him may in part explain a singer who brings such fervent commitment to his work. Even more than the natural beauty and polish of his voice, the sheer intensity and rapt concentration of Hynninen's deeply felt interpretations are overwhelming.

All of this baritone's recordings are on obscure Scandinavian labels, but thanks to the efforts of a few concerned importers, most of them have been hunted down and brought to New York in limited quantities. Four are absolutely indispensable, and anyone with a taste for matchless lieder singing should grab them immediately: an absolutely shattering version of Schubert's bleak Win-

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terreise cycle (Fuga 3014/5), a meltingly lyrical *Dichterliebe* with other Schumann songs (Tactus Oy TA 7905), fifteen Wolf songs (Finnlevy SFX 53), and a two-disc set of Sibelius songs (Finlandia FA 202) that perhaps most vividly captures the gorgeous plangency of Hynninen's pliant voice.

It may seem a bit odd to survey **Dietrich Fischer-Dieskau's** latest records in this context, but it has been over three years since the baritone's last American appearance. Beyond that, he has never sung opera in this country, and even his recitals have included only a fraction of his huge repertory. Time passes, and Fischer-Dieskau will be 60 next year, so the chance of hearing him in person becomes increasingly slim.

So far, this indefatigable singer has shown few signs of phasing himself out of the recording studio, nor has he been at a loss to find fresh material to put on disc. His most recent contributions to the growing Orfeo catalogue are a collection of Ravel songs (S 061831) and, at last, the first decent performance on disc of Gluck's masterpiece, *Iphigénie en Tauride* (S 052833), in which he sings Thoas opposite Pilar Lorengar in the title role. For Electrola, Fischer-Dieskau once again champions a major work by his favorite contemporary composer, Aribert Reimann: a thorny Requiem for chorus, soprano (Julia Varady), mezzo (Helga Dernesch), and baritone that juxtaposes the traditional Latin text with excerpts from the Book of Job sung in seven languages (165-1467403). Reimann also appears as Fischer-Dieskau's piano accompanist on a recording devoted to seventeen songs by Schoenberg (Electrola 067-1467421) and sixteen Tchaikovsky songs (Philips 6514 116), while Alfred Brendel is the singer's partner in his fourth phonographic traversal of Schubert's *Schwanengesang* (Philips 6514 383). With such an abundance of stimulating fare, Fischer-Dieskau continues to take on new challenges and to refine his art, while the voice essentially remains the same responsive instrument it has always been. Thanks to his recordings, we will never be in danger of losing complete contact with this musical phenomenon.

Pop: Old Wave

AT A TIME WHEN MOST POPULAR RECords are characterized by surface theatricality, old-style rock-'n'-roll bands—those that operate with the spirit and determination of those of the sixties—seem like museum pieces, relics of a time when the point of it all was something more than mere entertainment. But the passionate music that we old-timers remember with a warm nostalgia had a dark side. Obsession begat excess, which too often became self-destruc-

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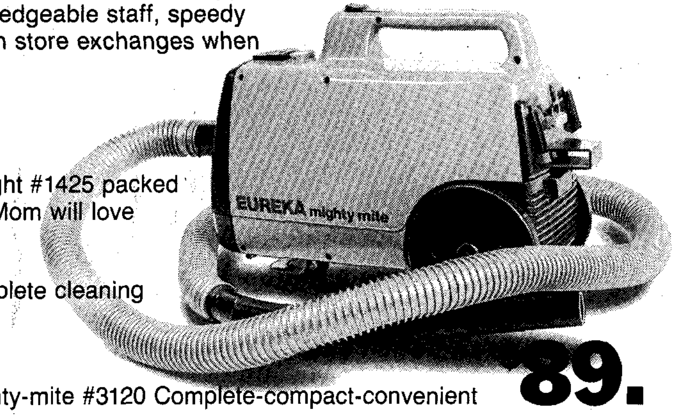

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tion. Born of the blues, rock has carried tragedy with it like a hereditary demon.

The irony of the **Pretenders'** musical life is that the group was originally part of the second British invasion—the "new wave" of bands that became popular in the late seventies. But circumstance—two of the band's original members died of drug-related causes in 1982—and the force of its talents have made it into an old-style rock band that makes driven music about love and death and survival. Lead singer Chrissie Hynde and drummer Martin Chambers have recruited two new members for *Learning to Crawl* (Sire 1-23980), and they provide strong, if anonymous, support for Hynde, who is the album's real focus. Her songs are personal and intimate, but at the same time hard-heartedly wise. Pain and heartbreak are treated as facts of life, assumptions that need not be mawkishly referred to. Symbolized by the band's professional rebirth, life's elemental lesson is that what seem like the reasons to give up are really the reasons to go on.

In a few days, **Laurie Anderson** will be giving a series of performances at the Beacon that will be reviewed as Art, as Poetry, as Theater, and as Music. Such is the nature of her work—as much a collection as it is a conception. But now her disparate intellectual meanderings wander into the area of rock 'n' roll, and coalesce on *Mister Heartbreak* (Warner Bros. 1-25077). True to her style, she's examining at a distance as well as expressing from within the prerogatives and preoccupations of rock. She has enlisted the help of a wide range of popular musicians, including Phoebe Snow, Peter Gabriel, and Adrian Belew, and their presence is strongly felt. Compared with Anderson's 1982 album, *Big Science,* there's an enormous increase in both the rhythmic quality and the richness and tension that come out of a collaborative mix of ideas and styles. It's risky, of course, to venture into the genre of art rock, a mainly English phenomenon that, in the sixties, was characterized by ponderous, pseudo-intellectual ideas wrapped in souped-up electronic tricks. But here Anderson has created a package first of all more tonally lush and certainly more intellectually rich. The music provides a compelling soundtrack to the mental imaging for which her quirky observations provide the narration. From the non-elitist standpoint that a discussion of it as rock presupposes, her work's unlikely aspirations both to high art and to common appeal succeed surprisingly well. (*O Superman,* remember, was No. 1 on the British charts.) By calling up ideas in the repertory of this musical style, Laurie Anderson is leaning on a philosophical cornerstone of pop art: Art (or rock) is whatever the listener perceives it to be.

—**Tom Bentkowski**

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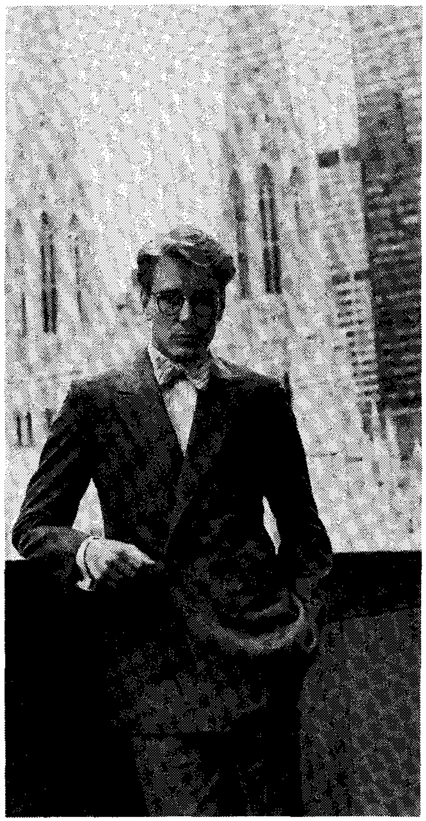

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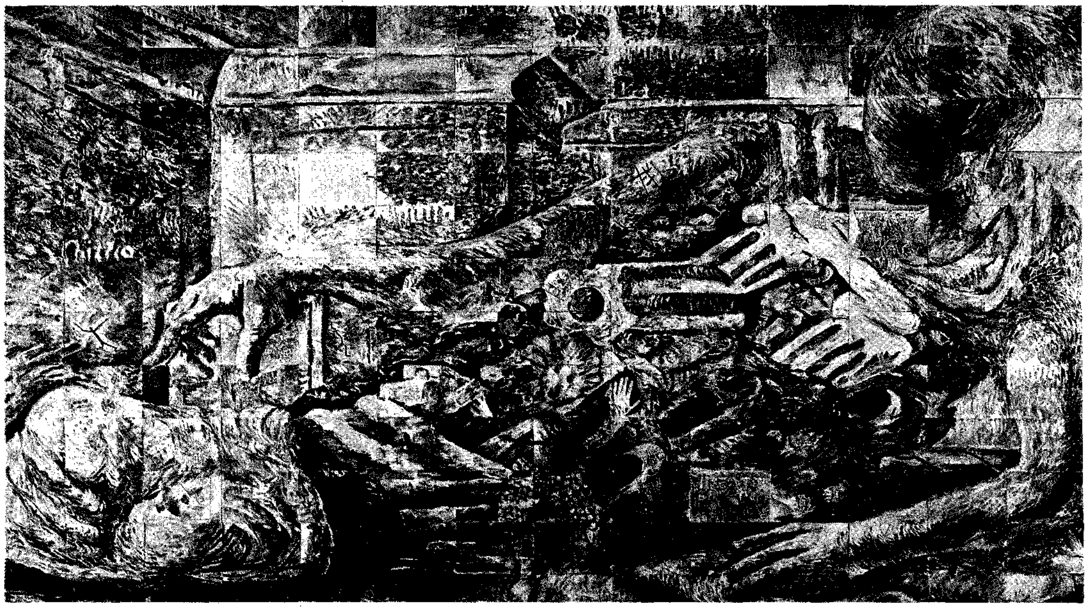
Art/Kay Larson

SEEING AUSTRALIAN

"...P.S. 1 is showing three Australian artists who have a few rough edges, but merit international exposure..."

NOW IT'S THE AUSTRALIANS WHO ARE ready to claim tribal rights in the global village. The British, the Germans, the Italians have recently proved that a national visual culture can successfully merge with an international one, without a serious loss of identity. The Australians have already lent us their cinema and rock 'n' roll—why not their painting? Some of us had heard rumors of a resurgence there in the visual arts, but until **"An Australian Accent,"** the spring show at the Institute for Art and Urban Resources, we had no evidence. The evidence is now here, and while it may not be definitive, it's still immensely welcome.



Layer upon layer: *A de Chirico figure reworked in Imants Tillers's* Pataphysical Man.

"An Australian Accent" fills the main exhibition rooms of P.S. 1, the institute's Gothic-gabled, molasses-brick refurbished schoolhouse in Long Island City. In spite of the sprawl, the show includes only three artists: Mike Parr, Imants Tillers, and Ken Unsworth. This limitation is actually a strength: No sweeping summations here, no transcontinental hype; just three artists who have a few rough edges, but merit the exposure.

Credit this blessed calm to the way the show was put together. John Kaldor, the curator, is a Hungarian-born Australian textile manufacturer who traces his interest in art back to a class in design under Johannes Itten, the Bauhaus master. Along with an astute eye, Kaldor has the timing of an astronaut. In 1969, thinking that Australia could do with a bit of exposure to the international avant-garde, he invited Christo to propose a project. Christo cabled back that he wanted to wrap the Australian coastline. Kaldor said, "Why not?" The outcome was a mile of Sydney cliffside sheathed in polypropylene—Christo's first great wrapped landscape, a high point in American art of the sixties, and an important moment for Australians.

Kaldor subsequently imported other artists, but after a seven-year hiatus, he has lately decided to reverse the flow. The artists he has chosen are attuned to international developments, but not dependent on them. The three haven't shown much outside Australia, though Parr will be in the seventeen-country survey opening at the Museum of Modern Art May 17. They all entered the 1970s as conceptualists—a familiar pattern for artists outside the big urban centers. And they are as topical (and as interesting) as anything coming out of the Lower East Side.

Conceptualism, which swept the globe in the seventies, was an enormously useful lingua franca for faraway art scenes. The early works of all three artists here were conceptual and self-involved—appropriate to someone working alone. Parr and Unsworth created performances about the precarious plight of the human body. Unsworth's, in particular, were based on a terrible conviction of mortal frailty due, I'm told, to the experience of watching his stepson die of a brain tumor; in his work, his own body becomes a focal point of powerful forces.

Tillers adores Duchamp, and has found his own "readymades" in the form of images borrowed from books and magazines. In his work, as in the others', you can see another legacy of conceptualism: the feeling that it's the *idea* that carries a work, not the execution of it. In Australia, says Tillers, every bit of visual information comes in as a reproduction. Tillers's paintings paraphrase half a dozen sources: a late painting by Giorgio de Chirico; pictures from a book of Latvian fables; the work of Australian illustrators; and Enzo Cucchi's well-known painting of red columns bearing ghostly faces.

Tillers seems to think that all these images are equivalents. But his version of Cucchi's painting is almost a literal translation: Whatever irony he intends has been lost in mimicry. On the other hand, when Tillers loosens up, his irony (and his style) can be cutting. For *Pataphysical Man,* he has borrowed the blank-faced figure from de Chirico's *The Archaeologist,* and has subjected it to a kind of physical layering (of paint and images) that lends infinitely more credibility to his commentary on cultural cannibalism. *Pataphysical Man* is built up of dozens of small canvas boards, on some of which are also little pencil scenes, like cartoons. The body of de Chirico's figure is riddled with them. De Chirico's painting has become a dense weave of painterly layerings: rough,

Photograph by Fenn Hinchcliffe.

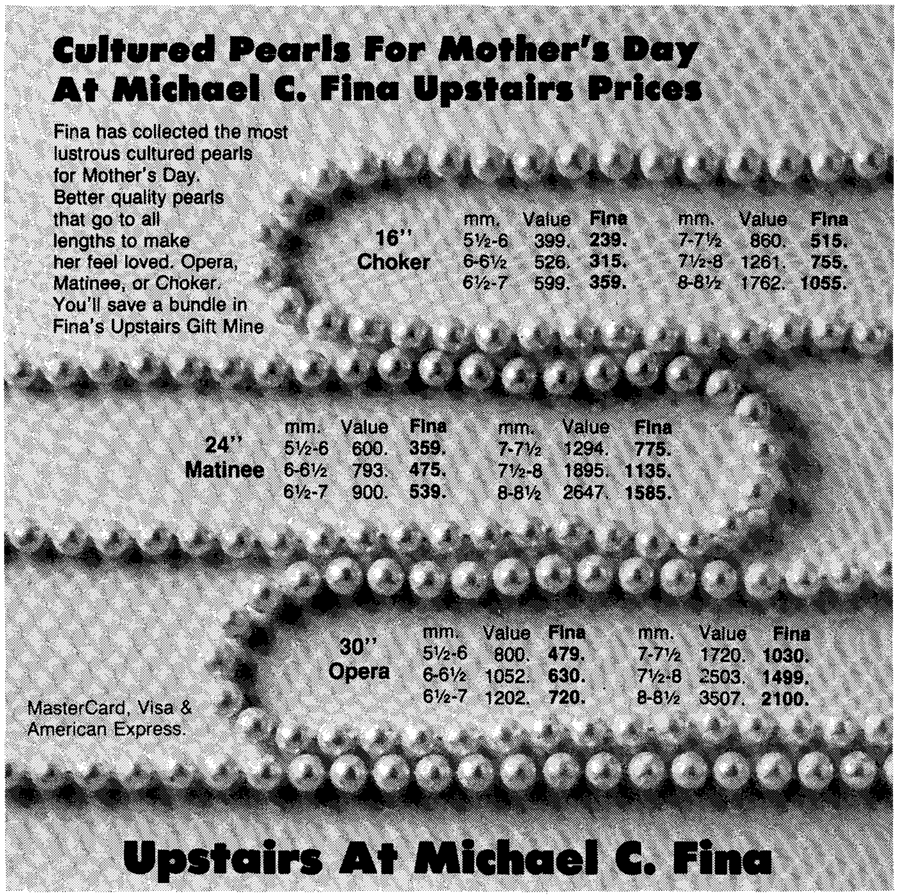
imply, scribbled over; sketched in pencil or treated like fresco; laid down in flecks, fingerprints, palm prints, brushstrokes; numbered, dissected, detached, and reassembled.

The surface of Tillers's best pictures is a blizzard of expressive gesture. All three Australians, in fact, have emerged from conceptualism into a kind of savage unfettered painterliness, still raw and uncontrolled. Mike Parr is the most controlled, but even so, he's not easily pinned down. Parr's wall drawings (in charcoal and pastel on mural-size sheets of paper) are curious inversions of landscapes. In one section of each drawing is Parr's own head, flattened like a topographic map and flipped into axial projection: in other words, seen on edge, flat on, or somewhere in between, like a galaxy wheeling freely through space. His head is a version of a landscape: The hills and valleys are his face's ridges and hollows. In the sections where his head doesn't appear is an expanse of what you might call "free drawing": white space filled with a flurry of marks, palm prints, mountains, a gargantuan pear.

What does it all add up to? Parr's relation to Australian landscape painting seems clear enough, but his true success is a formal one: He has found a way to energize the horizon line of a picture. Many times his "free drawing" retreats back to a vanishing point, while the head is flat; then the head will retreat, while the "free drawing" stays flat. As with Tillers, however, some drawings are much better than others.

Unsworth is less erratic, less intellectual, and less ambitious. This series of drawings began as sketches for his performances, and they reflect his feeling about the human body: his obsession with its weight, its material existence, and with its terrible effect on the soul. Unsworth has found an unusual medium: bitumen (a kind of tar) and aluminum paint on paper. This mix casts a bizarre mood over his scenes of torture: The figures, drawn in brown-black tar, are edged with a spectral silver light, like an incantation under moonlight. Ravens drop pellets into a figure's open screaming mouth, or a body is strung up by ropes while ravens peck away. The most directly emotional and immediate of all the Australian works, they are horror stories of violence and vulnerability.

As should be clear by now, there is no particular "national theme" to be dug out of this work, except perhaps that Australian artists have paid a price for their isolation. Their roughness of execution suggests they haven't had much chance to exhibit their work in public. If we can persuade the Australians to give us more such shows, however, that, too, may change. (Call 784-2084 for directions to P.S. 1; through June 10.) ■



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LYDON, A HEAVYWEIGHT GLADIATOR, loves Nydia, a blind slave girl. Nydia, however, loves Glaucus, a Greek and a patrician and a poet. Glaucus, however, loves Ione, a noble Roman beauty. Ione, however, because of the sinister Arbaces, loves the idea of being a priestess in the cult of Isis, the Egyptian goddess, more than she loves Glaucus or even her own brother, Antonius, a twit. And Julia, however, who takes a lot of baths, only pretends to love Glaucus in order to promote the political career of her father, Diomed, a sort of Mediterranean Babbitt, whereas Petrus, another slave but also a Christian, is really loved by Chloe, who is a mother and a whore. Because of Chloe, Glaucus will help Petrus, and Lydon will spare Glaucus, and Nydia will feel sad, and so will Arbaces and Julia and Antonius and Diomed and the mountain, and the mountain will throw up.

This isn't *General Hospital* or *The Young and the Restless.* It is, instead, a soap opera starring Vesuvius and Edward Bulwer-Lytton. Vesuvius, of course, is the Italian mountain whose stomach troubles in 79 A.D. wiped out Pompeii. Bulwer-Lytton, of course, is the nineteenth-century English politician who wrote many heavy-breathing novels in order to keep his Irish wife in bibelots. When Vesuvius met Bulwer-Lytton, clap met trap. The result, in three volumes, was *The Last Days of Pompeii.* Of Bulwer-Lytton, the literary critic Q. D. Leavis has observed, "[His] inflated language means an inflation of sentiment, and his pseudo-philosophic nonsense and preposterous rhetoric carry with them inevitably a debasing of the novelist's currency. But they were taken seriously by the general public."

They are not, fortunately, taken seriously by ABC or Radiotelevisione Italiana, co-producers of the three-part, seven-hour mini-series **The Last Days of Pompeii** (May 6, 8 P.M.; May 7 and 8, 9 P.M.; ABC), which takes more liberties with Bulwer-Lytton than anybody in the Roman Empire ever took with Chloe. (According to Bulwer-Lytton, for instance, Nydia fell off a boat and drowned. This was doubtless his romantic-Victorian idea of Greek tragedy. On American television, however, pretty slave girls are not permitted to perish, especially if they're blind and blonde.) It's still claptrap, but at least it's beefcake claptrap, about as high-campy as a major network will allow itself to be, and superior to both movie versions. Frankly, being a creature of low appetites, I enjoyed myself.

Not that the televised *Pompeii* is without its "philosophic nonsense and preposterous rhetoric." We are reminded, several times, that Pompeii was supposed to be "the playground of nobles," a kind of Club Med for tired blue bloods. We are asked to believe that Vesuvius threw up because these decadent aristocrats—in cahoots with an upwardly mobile merchant class and a motley of (pagan) religious opportunists — were not only immoral but unkind as well to Christians and slaves. Thus Pompeii conveniently symbolizes the decline and fall of the empire, a little early, but nevertheless. . . . And we get to eavesdrop on these subversive, pacific Christians at night in the usual sacred grove, or watch them in the usual arena, facing the usual lions, when we would probably prefer to be in the baths, at the drop of a toga, playing knucklebones.

Now there's not much reason to believe that Pompeii was any more decadent than, say, nearby Naples. (Although you will find pornographic frescoes in the Lupanare, the town seems to have specialized in wool processing and oil lamps.) Nor is there much reason to believe that the cult of Isis was any more important than a dozen other cults that flourished at the same time, each with its shrine. (Dionysus, in fact, seems to have been the favorite god in the local pantheon.) And there's no reason at all to believe that Vesuvius had opinions on philosophy or religion or sex or anything else except gas. But we will insist on dreaming up our own Pompeii, the one we need, like our own Atlantis or Amazons.

As for preposterous rhetoric—well, it bruises the ear often enough on ABC: "You are a slave, and I am a prostitute, and that is why I shall stop at nothing until I see my son grow up as a free man." And: "Our nature mocks me with our own suicide." And: "Quickly, someone, throw another Christian on the fire!" Not to mention this exchange: "I'm an artist." "You're an idiot." "He's a Greek." And so on, but let's not.

I don't know why every time Hollywood goes to ancient Rome everybody sounds like Albert Maltz or Dalton Trumbo trying to be left-wing-profound, but they do. Nevertheless, Carmen Culver, who adapted Bulwer-Lytton for the small screen, also has some fun, salting our wounds with stolen lines from Martial and Petronius and jokes about Seneca. (Where, I wonder, is Pliny? Didn't Pliny the Elder perish himself in this cataclysm, and Pliny the Younger write at length about the earthquake?) And, anyway, the point of *Pompeii* is bare flesh.

Among the hunks: As Lydon, Duncan Regehr looks, with his hair down, like a very tall Pete Rose. Most of the time, though, his hair is tied up and back with an Apache headband, so it won't get tangled in his trident. As Glaucus, Nicholas Clay looks, with his black curls and his dimples, as if he wanted to be Joe Namath in a Brut commercial. As Arbaces, Franco Nero looks, without much hair at all except on his chin, a little like Basil Paterson working for the bad guys in an episode of *Mission: Impossible.* As Antonius, Benedict Taylor looks, before and after his hair, as if he wishes he were in the Second Afghan War in *The Far Pavilions,* where he was also asked to die. As Petrus, Malcolm Jamieson is the only hunk who never removes his toga. There's no telling here whether any of these people can act.

Among the wenches, well born and otherwise: Linda Purl is Nydia, and you wouldn't kick her out of a boat, either. Lesley-Anne Down is Chloe in what is not exactly a rerun of Lady Georgina in *Upstairs, Downstairs,* and if you were decadent, you'd buy her, too. Olivia Hussey is Ione, who sometimes seems to be wearing SOS magic scouring pads and always has trouble with her chin, which suggests less a priestess than a Bolshevik. Catriona MacColl is Julia, who looks better with her hair wet. These people must do some acting, because they are female, and therefore, in the televised *Pompeii,* aren't asked as often to strip for action.

Ned Beatty, as Diomed, overacts, but enjoys himself as much as I did. Why is Anthony Quayle forever finding himself in roles so noble and doomed as the Magistrate? Has there ever been an explanation for Ernest Borgnine? Surely, if you care, and I do, the sight of Sir Laurence Olivier (Gaius) and Siobhan McKenna (Fortunata) not even bothering to vamp it in cameo roles as husband and wife aristocrats has to be among the most embarrassing moments on any screen, under any volcano.

The volcano is fine. It is in fact a better volcano than they managed to achieve in either the Basil Rathbone or the Steve Reeves *Pompeii.* But—unless you really want to be Albert Maltz–Dalton Trumbo–profound, and think of the volcano as a sort of synthesis in the dialectic of upward mobility that happened to be Pompeii—you will merely ogle as it all comes down: temple, forum, basilica, peristyle, odeum, empire, and, of course, toga. ▬

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SALES & BARGAINS

BY LEONORE FLEISCHER

Dine Early

NOW THAT CENTRAL PARK IS IN FULL bloom, Tavern on the Green offers a special "Pre-Theatre Menu" between the hours of 5 and 7 P.M. The price of $12.50 per person includes a complete meal for considerably less than the dinner-menu prices. You get: appetizer, from house salad (was $2.75) to Coquilles Saint-Jacques (was $5.75); bread and butter (was $1); main dish, from linguine in herb sauce with chicken julienne, prosciutto, broccoli, and peas, (was $11) to fillet of beef emincé or fillet of salmon (were $15.50 each); dessert, from chocolate mousse or crème caramel (were $2.75 each) to fresh strawberries (were $3.65); coffee or tea (were $1.85 each). Tax and tip are not included. Reservations are necessary. American Express (A.E.), Carte Blanche, Diners Club, MasterCard (M.C.), Visa (V.). *Tavern on the Green, Central Park West at 67th St. (873-3200).*

Spring Fashions

THIS GREENWICH VILLAGE BOUTIQUE carries spring designer fashions, sizes 5–13 (junior) and 4–18 (misses), at 25 percent off retail. For example: silk dresses by Flora Kung, were $152–$180, now $114–$135; striped-cotton-gauze dresses by F. A. Chatta, were $42, now $31.50; silk blouses by St. Emilion, were $60, now $45; silk-blend sweaters (with cotton, acrylic, or nylon) by R. G. Arnold, were $40–$66, now $30–$49.50; sweaters by I. B. Diffusion, were $98, now $73.50; sweaters by Sèmplice, were $118, now $88.50. Also, leather jackets, belts, costume jewelry, and scarves, 25 percent off retail. A sale rack of past-seasons' fashions offers $10 off the already reduced ticket price of each item. Checks accepted, no credit cards; all sales final. *Sportswear 'n Things, 776 Broadway, near 9th St. (477-2561); Mon.–Fri. 10:45 a.m.–6:45 p.m. and Sat. noon–5 p.m.; through 5/30.*

Something for Everyone

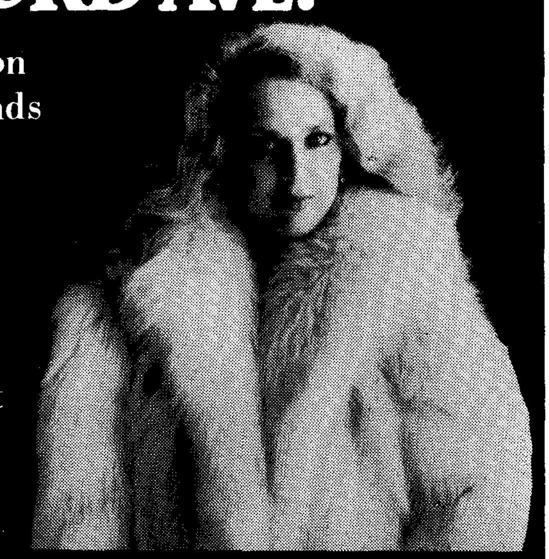
FOR ALL SPRING GIFT-GIVING NEEDS, here's a sale of American-warranted 1984 Seiko quartz wristwatches. For men: tank-style gold-filled watch with

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

lizard band, list $175, now $65; Rolex-style gold-and-steel-filled day-date watch with sweep second hand, list $175, now $65; ultra-thin watch with gold-tone metal bracelet, list $225, now $99; ultra-thin digital-analog watch with alarm, stopwatch, and lizard band, list $250, now $112.50; tank watch with Arabic numerals, sweep second hand, and gold-tone metal band, list $275, now $115. For women: stainless-steel watch with lizard band, list $175, now $75; gold-tone oblong "baguette" watch, list $235, now $105. Other sale items include: a selection of women's 1983 manual-wind gold-tone watches, list $135, now $40; assorted Mickey Mouse watches (some collectors' limited editions), list $85–$195, now $50–$100; Mickey Mouse pocket watches, list $12.95, now $5; Dax pendant watches in bright-colored plastic, list $17.50, now $10; Timex travel clocks (battery or windup), list $21.95, now $9.95; Canon Flash-Card gold- or silver-tone calculators, list $29.95, now $15; Sanyo solar-powered calculators, list $35, now $14.50; dual-voltage mini travel irons with adapter plug, list $24.95, now $12.95; dual-voltage portable hair dryers, list $21.95–$29.95, now $9.95–$14.95; Casio hand-held video games, list $9.95–$34.95, now $4–$15; Ted Lapidus brush-and-comb sets, list $45, now $4; gold-filled, stainless-steel, or black-mat Cross pens and pencils, 30 percent off list; and much more. Checks accepted, no credit cards; exchanges possible on current-model Seiko watches only; all other sales final. *M.A.G. Time, 168 Fifth Ave., near 22nd St., fifth floor (929-8105); Mon.–Wed. and Fri. 10 a.m.–5 p.m., Thurs. till 7 p.m., and Sat. 11 a.m.–4 p.m.; through 5/12.*

One-Day Sale

FOUR FLOORS OF FURNITURE (FLOOR samples, special purchases, in-stock and one-of-a-kind items) are priced to clear in one day. For example: Bernhardt gray velvet six-seat channel-back modular unit, retail $2,750, now $1,495; Flair nine-piece traditional burl dining-room set, retail $5,850, now $3,465; Thomasville three-piece mahogany wall unit, retail $6,325, now $2,975; two-piece sectional sofa with queen-size Serta Perfect Sleeper bed, retail $1,850, now $995; six-piece gray pin-dot-velvet Parson-leg modular unit, retail $3,675, now $1,895; black Italian-leather sofa with contrasting welt, retail $2,400, now $1,295; traditional quilted-cotton-print sofa and love seat, retail $1,800, now $885; four-bay high-gloss lacquer-look wall unit, retail $2,220, now $995; almond-lacquer bedroom set, retail $3,875, now $2,275; Eighteenth-century-style pediment bed, retail $3,500, now $2,195; mauve textured-fabric sofa with queen-size Sealy Posturpedic bed, retail $1,150, now $595;



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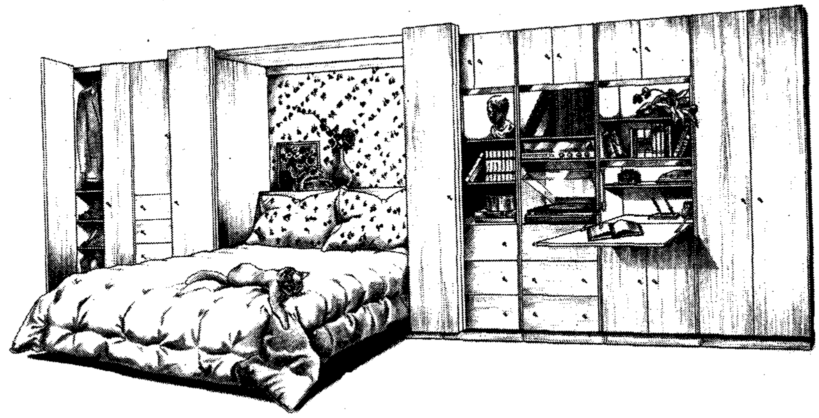

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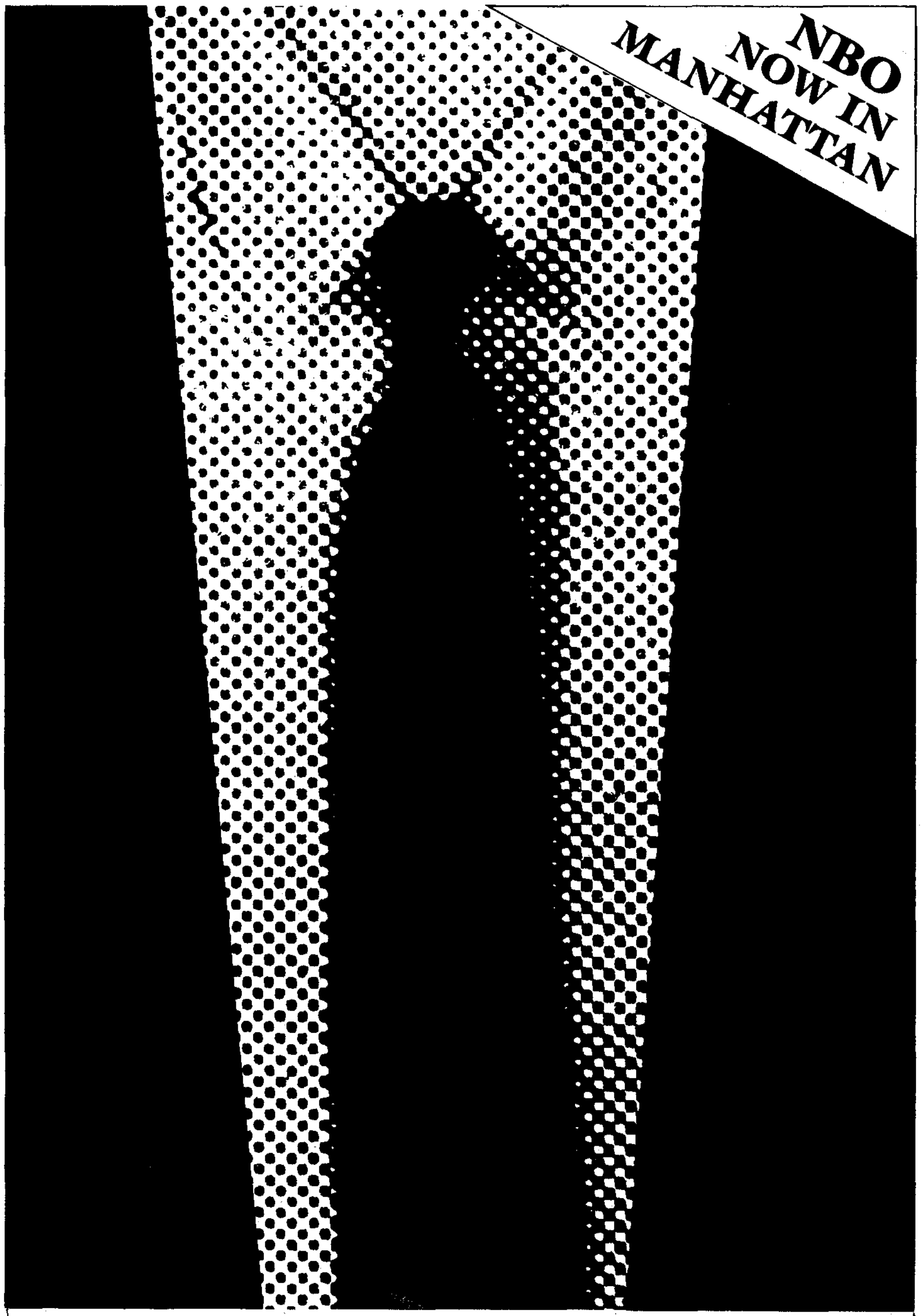

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REM SECURITY IS HAVING A SALE. Feelsafe computerized security-alarm systems include: model XL150 Personal Alert System, was $189, now $129; model XL150W wireless personal-alert system, was $300, now $250; model XL150PT computerized wireless medical-alert system, was $399, now $350. Also, Stay-in-Touch dual-tone personal pager (trial rental available), was $129.95, now $89.95; Citadel bike locks, were $39.95, now $19.95; Audio Lite voice-activated light switch, was $34.95, now $20.97; all restricted Dom keys, were $6.50, now $5. Twenty percent off REM's entire line of Keystone fire- and burglar-resistant safes; 20 percent off all floor safes (on display). M.C., V. accepted; exchanges possible. *REM Security, Inc., 27 East 20th St. (533-0801); Mon.–Fri., 9 a.m.–6 p.m. and Sat. till 4 p.m.; through 5/12.*

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THE POPULAR MONT BLANC FOUNTAIN pens are on sale now at 50 percent off list. From the Masterpiece Series: Diplomat, model 149, with 14K-gold nib, list $250, now $125; model 144, with 14K-gold nib, list $150, now $75. From the new Solitaire Series: model 144G, gold fountain pen with 14K-gold nib, list $495, now $247.50; model 164G, gold ballpoint pen, list $400, now $200; model 144S, silver fountain pen with 14K-gold nib, list $400, now $200; model 164S, silver ballpoint pen, list $350, now $175. Also on sale: Stacor ER 300, five-function all-stations office chair with adjustable pneumatic backrest and height control (available in anthracite or mocha), list $349, now $218 (optional arm- or footrest available). 3M Diskettes (box of 10) for data-information storage include: 5¼-in. single-side double-density (S.S.D.D.) discs, list $40, now $28; 8-in. S.S.D.D., list $54.50, now $35; 5¼-in. double-side double-density (D.S.D.D.) discs, list $51, now $35; 8-in. D.S.D.D., list $62, now $43.40. Chair shipping arranged at additional cost. A.E., M.C., V., checks accepted; all sales final. *Menash, Inc., 2305 Broadway, near 83rd St. (877-2060), Mon.–Sat. 9 a.m.–6:30 p.m.; Menash Seventh Ave., 462 Seventh Ave., near 35th St. (695-4900); Mon.–Fri. 9 a.m–5:30 p.m.; while stock lasts.*

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A Complete Entertainment Guide for the Week Beginning May 2.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Tex Avery Classics. #2—Thru Apr. 30: "Sunday Bloody Sunday"; "The Trials of Oscar Wilde." May 1: "Amarcord"; "The Clowns." May 2-8: "Dark Circle"; "Hidden Voices"; "Remains to Be Seen."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. Thru May 3: "The Compleat Beatles." Beg. May 4 (tent): "The Revolt of Job."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "L'Argent." **AGEE ROOM**—"The Good Fight."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—Thru May 3: "Liquid Sky." Opening May 4: "Rent Control." #2—"Suburbia."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Drifting."

9. **ART—8th St. E. of University Pl.** 473-7014. "Swing Shift."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Apr. 30: "Band of Outsiders"; "Breathless (1960)." May 1: "Girl Crazy"; "An American in Paris." May 2: "North by Northwest"; "The Paradine Case." May 3: "Our Man in Havana"; "The Key." May 4: "Key Largo"; "The Treasure of Sierra Madre." May 5: "Blackmail"; "Sabotage." May 6: "Pride and Prejudice"; "Little Women (1933)."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru May 3: "Footloose"; "Flashdance."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru May 1: "The Pirates of Penzance"; "Aida." May 2-3: "The Decameron"; "Arabian Nights"; "The Canterbury Tales." May 4-5: "Days of Heaven"; "Badlands." May 6-8: "The Bank Dick"; "My Little Chickadee"; "Never Give a Sucker an Even Break."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Moscow on the Hudson." #2—"This Is Spinal Tap."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—Thru May 3: "Iceman." Opening May 4: "The Bounty." #2—"The Man Who Knew Too Much (1956)." #3—Thru May 3: "The Hotel New Hampshire." Opening May 4: "The Bounty." #4—Thru May 3: "Broadway Danny Rose." Opening May 4 (tent.): "Alphabet City."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Splash."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Thru May 3: "Police Academy." Opening May 4: "Purple Hearts."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Greystoke: The Legend of Tarzan, Lord of the Apes."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Racing With the Moon."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—Thru May 3: "Friday the 13th—The Final Chapter." Opening May 4: "The Bounty." #2—"Romancing the Stone." #3—"Moscow on the Hudson."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Weekend Pass." #2—"Splash."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Moscow on the Hudson."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Romancing the Stone." #3—"Scarface." #4—Thru May 3: "The Hotel New Hampshire." Beg. May 4: "Swing Shift." #5—"Up the Creek." #6—Thru May 3: "This Is Spinal Tap." Beg. May 4: "Where the Boys Are."

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—"Friday the 13th—The Final Chapter." #2—Thru May 3: "Iceman." Opening May 4: "The Bounty."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Terms of Endearment."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. Opening May 4: "Sixteen Candles."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—Thru May 3: "Swing Shift." Opening May 4: "Purple Hearts." #2—"Police Academy."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Weekend Pass." **EMBASSY 3**— "Footloose." **EMBASSY 4**— "Terms of Endearment."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Apr. 30: "The Ugly American"; "The Comedians." May 1-2: "The Long Good Friday"; "The Friends of Eddie Coyle." May 3-5: "The Producers"; "A Funny Thing Happened on the Way to the Forum." May 6-7: "All That Jazz"; "Lenny." #2—Apr. 30-May 1: "Emmanuelle: The Joys of a Woman"; "Fruits of Passion." May 2-3: "Lonely Hearts"; "Shoot the Moon." May 4-5: "Bananas"; "Sleeper"; "Manhattan." May 6: "The Great Escape"; "Papillon."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru May 3: "Conquest." Opening May 4: "Alphabet City." #2—"Caged Women."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Footloose."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "El Norte."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. Program unavailable.

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru May 3: "Weekend Pass." Opening May 4: "Breakin'."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Fanny & Alexander."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Iceman."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "The Dresser."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "This Is Spinal Tap."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Romancing the Stone."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. Thru May 3: "My Best Friend's Girl." Opening May 4: "The Buddy System."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Les Compères."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "The Man Who Knew Too Much (1956)."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—Thru May 3: "Police Academy." Opening May 4: "Alphabet City." #2—"Splash."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Terms of Endearment." **CORONET**—"Racing With the Moon."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. Thru May 1: "The Stone Boy." Opening May 2: "The Mission."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Le Bal." **CINEMA II**—753-0774 "Privates on Parade."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru May 3: "Conquest." Opening May 4: "Sixteen Candles." #2—832-2720. "Swing Shift."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Greystoke: The Legend of Tarzan, Lord of the Apes."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Moscow on the Hudson." #2—Thru May 3: "This Is Spinal Tap." Opening May 4: "The Bounty."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Kipperbang."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. Thru May 3: "Footloose." Opening May 4: "Purple Hearts."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru May 3: "Unfaithfully Yours"; "Blame It on Rio."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru May 3: "Splash." Opening May 4: "Sixteen Candles."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Friday the 13th—The Final Chapter." #2—"Iceman."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Weekend Pass."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Police Academy." #2—Thru May 3: "Swing Shift."

61st Street & Above West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Racing With the Moon."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Sugar Cane Alley." #2—"Erendira." #3—"Carmen."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Entre Nous." #2—"The Man Who Knew Too Much (1956)."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Apr. 30: "Suzy"; "Only Angels Have Wings." May 1-2: "She Done Him Wrong"; "I'm No Angel." May 3-5: "My Favorite Wife"; "Mr. Blanding Builds His Dream House." May 6-7: "Operation Petticoat"; "I Was a Male War Bride."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"El Norte." #2—Thru May 1: "And Nothing but the Truth." Opening May 2: "Home Free All."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Footloose." #2—"Moscow on the Hudson." #3—"Police Academy." #4—"Splash."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—Thru May 3: "The Good Fight." Opening May 4: "The Bounty." #2—"Swing Shift."

95. **THALIA—95th St. W. of B'way.** 222-3370. Apr. 30: "Destiny"; "Warning Shadows." May 1: "Boxcar Bertha"; "Targets"; "Dementia 13." May 2: "Sandakan No. 8"; "The Ill-Fated Courtesan." May 3: "Slaughterhouse Five"; "The Apprenticeship of Duddy Kravitz." May 4: "The Earrings of Madame de. . ."; "Le Plaisir." May 5: "The Marquise of O"; "The Story of Adele H." May 6: "Giant."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Thru Apr. 30: "La Traviata"; "The Magic Flute." May 1: "Weekend"; "The Exterminating Angel." May 2: "Citizen Kane"; "Lola Montes." May 3: "The Music Room"; "Aparajito." May 4: "Black Orpheus"; "Bye Bye Brazil." May 5-6: "Napoleon."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru May 3: "Iceman." Opening May 4: "Alphabet City." #2—Thru May 3: "Splash." Opening May 4: "The Buddy System." #3—Thru May 3: "Footloose." Beg. May 4: "Blame It on Rio"; "Unfaithfully Yours." #4—"Friday the 13th—The Final Chapter."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru May 3: "Footloose"; "Flashdance." Beg. May 4: "Breakin'."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 873-1300; Naturemax: 496-0900. Free with museum adm. May 4-5: Women in Central America and the Caribbean: May 4, 7 p.m.: "When the Mountains Tremble"; May 5, 4 p.m.: "La Operacion." Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.-3:30 p.m. (Wed., -4:30 p.m., Sat.-Sun., -4:40 p.m.): "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.-Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $4; students, senior citizens & members $3. May 4, 8 p.m.: "Days and Nights in the Forest" (1970) by Satyajit Ray.

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $4; video only $2. May 4-5, video program at 6:30 p.m.: "Glass Puzzle" by Joan Jonas, & "Smothering Dreams" by Dan Reeves. May 4, 7:30 p.m.: "Janice Meredith" (1924), with Marion Davies. May 5, 7:30 p.m.: "It" (1927), with Clara Bow, & "Our Dancing Daughters" (1928), with Joan Crawford.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. May 2, 8 p.m.: "Mata Hari" (1932) by George Fitzmaurice, with Greta Garbo.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50. Thru May 6: Dziga Vertov retrospective (see also **The Public Theater**). May 4, 9 p.m.: "Unsere Africareise" (1961-66) by Peter Kubelka, "Trees in Autumn" (1960), "TV" (1967) & "Asyl" (1975) by Kurt Kren, & "Castle One" (1966) by Malcolm Le Grice. May 5, 6:30 p.m.: "Lost, Lost, Lost" (1964) by Jonas Mekas, "Eyes" (1970) by Stan Brakhage, & "Yanqui No" (1966) by Drew Associates; 9 p.m.: "Far From Poland" (1984) by Jill Godmilow. May 6, 6:30 p.m.: Films by Santiago Alvarez.

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. May 2, at 12:30, 3:15, 6 & 8:45 p.m.: "Danton" (1983) by Andrzej Wajda.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Sug. don. $1. May 5-6, 2 p.m.: "Porter Springs II" (1976) & "North Beach II" (1979) by Henry Hills, & "One Way Boogie Woogie" (1977) by James Benning.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. May 3, 8 p.m.: "REALITIES" by Al Robbins. May 5, 8 p.m.: "Hong Kong" (1981), "Portugal" (1983) & "Brazil" (1984) by Phill Niblock. Tribute to Hollis Frampton: May 6, 8 p.m.: "Zorns Lemma" (1970), "Surface Tension" (1968) & other films; May 7, 8 p.m.: "Nostalgia" (1971) & "Ordinary Matter" (1972) from the "Hapax Legomena Cycle," "Otherwise Unexplained Fires" (1977) & "Gloria" (1979).

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru May 3: Rod Serling: Dimensions of Imagination. Thru Sept. 13: Lucille Ball: First Lady of Comedy.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Apr. 30, 8 p.m.: "Testament" (1983) by Lynne Littman, with Jane Alexander, & "Gods of Metal" (1982) by Robert Richter. May 1-3 & May 7 at 8 p.m., May 4 at 7:45 & 10 p.m., May 5 at 7:30 & 9:45 p.m., May 6 at 7 & 9:15 p.m.: "A Woman in Flames" (1983) by Robert Van Ackeren; May 4, 7:30 p.m.: "The Black Cat" (1934) by Edgar G. Ulmer; May 6, 2 & 4:30 p.m.: African Film Festival.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. May 1, 12 noon: "Cosmic Ray" (1962) by Bruce Connor, & "Viridiana" (1961) by Luis Buñuel; 2:30 p.m.: "Crac" (1981) by Frederick Back, & "Hand Carved" (1980) by Herb E. Smith. May 3, 12 noon: "The Last Journey" (1980) by Nodar Djindjihashvili, & "Image Before My Eyes" (1980) by Josh Waletzky.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Thru May 3: Dziga Vertov retrospective (see also the **Collective for Living Cinema**). Free. May 1, 6 p.m.: "Kino Glaz" (1924) by Vertov, & "Strike" (1925) by Sergei Eisenstein; 9 p.m.: "Kino Pravda" (1922) & "Lullaby" (fragment, 1937) by Vertov. May 2, 6 p.m.: "Kino Glaz," & "Zorns Lemma" (1970) by Hollis Frampton; 9 p.m.: "Kino Pravda," & "The Age of the Earth" (1980) by Glauber Rocha. May 3: To be announced. May 4-17 (adm. $5; members, senior citizens & students $4): Fri.-Sun., 4 & 8 p.m., Tue.-Thu., 8 p.m.: "Farrebique" (1946) & "Biquefarre" (1983) by Georges Rouquier. Fri.-Sun., 2 p.m. (free): "In the King of Prussia" (1982) by Emile de Antonio.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. May 4-6, 6 & 9 p.m.: "Un Chant d'Amour" (1952) by Jean Genet, & "Paris Belongs to Us" (1958-60) by Jacques Rivette.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru May 13: Tue., 12 noon-8 p.m., Wed.-Sun., 12 noon-6 p.m.: "3rd Degree" (1982) by Paul Sharits.

Bronx

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Caged Women." #2—"Make Them Die Slowly."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—Thru May 3: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 4: "The Bounty." #2—Thru May 3: "Friday the 13th—The Final Chapter." Beg. May 4: "The Bounty."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Swing Shift." #2—Thru May 3: "The Hotel New Hampshire."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—Thru May 3: "Terms of Endearment." Beg. May 4: "Alphabet City." #2—"Police Academy." #3—"Weekend Pass." #4—Thru May 3: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 4: "Sixtee Candles."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Friday the 13th—The Final Chapter." #2—"Police Academy."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Moscow on the Hudson."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Weekend Pass." #2—"Moscow on the Hudson." #3—"Splash."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"Police Academy." #2—"Moscow on the Hudson." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes." #4—"Weekend Pass." #5—"Conquest." #6—"Swing Shift." #7—"Caged Women." #8—"Friday the 13th—The Final Chapter." #9—"Splash." #10—Thru May 3: "Footloose." Beg. May 4: "Sixteen Candles."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—Thru May 3: "Weekend Pass." Beg. May 4: "Breakin'." #2—Thru May 3: "Caged Women." Beg. May 4: "Alphabet City." #3—"Police Academy." #4—Thru May 3: "Splash." Beg. May 4: "Purple Hearts." #5—Thru May 3: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 4: "Sixteen Candles."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Friday the 13th—The Final Chapter." #2—"Swing Shift."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Romancing the Stone." #2—Thru May 3: "Splash." Beg. May 4: "The Bounty."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Moscow on the Hudson." #2—"Terms of Endearment." #3—"Footloose."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—Thru May 3: "Police Academy." Beg. May 4: "Purple Hearts." #2—Thru May 3: "Conquest." Beg. May 4: "Alphabet City." #3—"Weekend Pass." #4—"Greystoke: The Legend of Tarzan, Lord of the Apes."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru May 3: "Police Academy." Beg. May 4: "The Bounty." #2—"Moscow on the Hudson." #3—Thru May 3: "Caged Women." Beg. May 4: "Sixteen Candles." #4—"Weekend Pass."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Terms of Endearment." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru May 3: "Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru May 3: "Splash." #3—Thru May 3: "Swing Shift."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru May 3: "Footloose." #2—Thru May 3: "Splash."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Moscow on the Hudson." #2—"Friday the 13th—The Final Chapter."

225. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—Thru May 3: "Weekend Pass." Beg. May 4: "Breakin'." #2—Thru May 3: "Where the Boys Are"; "Conquest." #3—Thru May 3: "Swing Shift." #4—"Police Academy."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru May 3: "Footloose"; "Flashdance."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Romancing the Stone." #2—Thru May 3: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 4: "Alphabet City." #4—"Splash."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. "Moscow on the Hudson."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru May 3: "Footloose." #2—Thru May 3: "Moscow on the Hudson."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru May 3: "Police Academy." #2—Thru May 3: "Caged Women." #3—Thru May 3: "Conquest."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru May 3: "Swing Shift." Beg. May 4 (tent.): "Alphabet City." #2—Thru May 3: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 4 (tent.): "The Buddy System."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Splash." #2—"Moscow on the Hudson."

304. **NEW DORP—LANE—** 351-2110. "Friday the 13th—The Final Chapter."

305. **NEW DORP—RAE—** 979-0444. #1—"Police Academy." #2—"Caged Women."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—Thru May 3: "Terms of Endearment." Beg. May 4: "Breakin'." #2—"Romancing the Stone."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Police Academy." #2—Thru May 3: "Conquest." Beg. May 4: "The Bounty."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. Thru May 3: "Weekend Pass."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Caged Women." #2—Thru May 3: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 4: "Alphabet City." #3—Thru May 3: "Conquest." Beg. May 4: "Breakin'." #4—Thru May 3: "Police Academy." Beg. May 4: "Purple Hearts."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Police Academy." #2—"Moscow on the Hudson."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—"Splash." #2—"Weekend Pass." #3—Thru May 3: "Conquest." Beg. May 4: "Alphabet City." #4—Thru May 3: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 4: "Sixteen Candles."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru May 3: "Counselor at Crime." Beg. May 4: "The Ice Pirates"; "Poltergeist."

407. **DOUGLASTON—MOVIEWORLD.—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—"Swing Shift." #2 & #4—"Romancing the Stone." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes." #5—"Footloose." #6—Thru May 3: "The Hotel New Hampshire." Beg. May 4: "The Bounty." #7—"Iceman."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Friday the 13th—The Final Chapter." #2—"The Hotel New Hampshire."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—Thru May 3: "The Hotel New Hampshire." #2—"Weekend Pass."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Friday the 13th—The Final Chapter." #2—Thru May 3: "Splash." Beg. May 4: "Breakin'." #3—Thru May 3: "Moscow on the Hudson." Beg. May 4: "Alphabet City."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru May 3: "Weekend Pass"; "Conquest." #3—"Police Academy."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Caged Women." #2—Thru May 3: "Romancing the Stone." Beg. May 4: "The Bounty." #3—Thru May 3: "The Hotel New Hampshire." Beg. May 4: "Purple Hearts." #4—Thru May 3: "Swing Shift." Beg. May 4: "Breakin'."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"Moscow on the Hudson." #2—"Swing Shift."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—Thru May 3: "Footloose." #2—Thru May 3: "The Right Stuff."

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"Weekend Pass." #2—Thru May 3: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 4: "Sixteen Candles."

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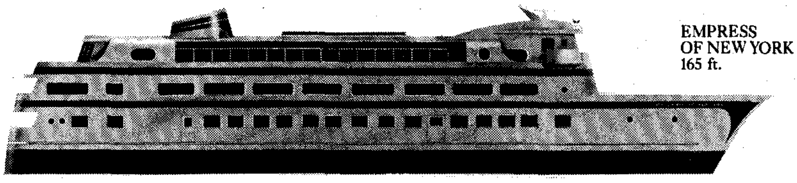

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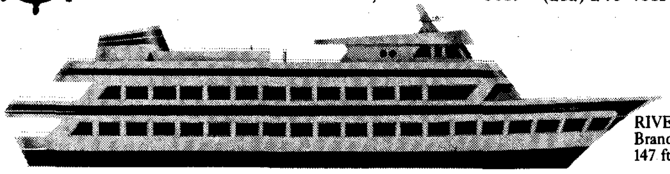

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MOVIES

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Moscow on the Hudson."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—Thru May 3: "Police Academy." Beg. May 4: "Purple Hearts." #2—"Caged Women." #3—Thru May 3: "Conquest." Beg. May 4: "Breakin'." #4—"Splash."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—Thru May 3: "Iceman." Beg. May 4: "Sixteen Candles." #2—"Splash." #3—Thru May 3: "Reuben, Reuben." Beg. May 4: "The Bounty." #4—Thru May 3: "The Hotel New Hampshire." Beg. May 4: "Breakin'." #5—"Greystoke: The Legend of Tarzan, Lord of the Apes."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Friday the 13th—The Final Chapter." #2—"Terms of Endearment."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. Thru May 3: "Weekend Pass." Beg. May 4: "Alphabet City."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Friday the 13th—The Final Chapter." #2—"Splash." #3—Thru May 3: "Moscow on the Hudson." Beg. May 4: "The Bounty."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru May 3: "Police Academy." Beg. May 4: "Sixteen Candles." #2—Thru May 3: "Caged Women." #3—"Swing Shift."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru May 3: "Footloose"; "Staying Alive." Beg. May 4 (tent.): "The Buddy System"; "Two of a Kind."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru May 3: "Terms of Endearment."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—Thru May 3: "Conquest." Beg. May 4: "Alphabet City." #2—"Police Academy."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru May 3: "The Big Chill"; "Educating Rita."

443. **REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy.** 699-4700. #1—"Terms of Endearment." #2—"Footloose." #3—"Where the Boys Are."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru May 3: "Terms of Endearment." #2—Thru May 3: "Footloose." Beg. May 4: "Breakin'."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Moscow on the Hudson." #2—Thru May 3: "Terms of Endearment."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—Thru May 3: "Swing Shift." Beg. May 4: "The Bounty." #2—Thru May 3: "The Hotel New Hampshire." Beg. May 4: "Breakin'."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru May 3: "Footloose"; "Flashdance."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. #1—"Moscow on the Hudson." #2—Thru May 3: "The Hotel New Hampshire." Beg. May 4: "The Bounty."

501. **BALDWIN—RKO—** 223-9230. Thru May 3: "Weekend Pass."

502. **BELLEROSE—RKO—** 775-1351. Thru May 1: "Silkwood." Beg. May 2: "Broadway Danny Rose."

511. **EAST MEADOW—FLICK—** 794-8008. #1—Thru May 3: "Swing Shift." #2—Thru May 3: "Terms of Endearment."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Police Academy." #2—"Splash." #3—Thru May 3: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 4: "Alphabet City." #4—Thru May 3: "Conquest." Beg. May 4: "Sixteen Candles."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. Thru May 3: "Splash." Beg. May 4: "Alphabet City."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"Moscow on the Hudson." #2—Thru May 3: "Caged Women." Beg. May 4: "Sixteen Candles."

519. **GARDEN CITY—RKO ROOSEVELT FIELD** — 741-4007. #1—"Romancing the Stone." #2—"Terms of Endearment." #3—"Police Academy."

521. **GARDEN CITY PARK—RKO PARK EAST** — 741-8484. "Greystoke: The Legend of Tarzan, Lord of the Apes."

523. **GREAT NECK—SQUIRE—** 466-2020. #1—"Swing Shift." #2—Thru May 3: "Police Academy." Beg. May 4: "Purple Hearts." #3—Thru May 3: "Conquest." Beg. May 4: "Breakin'."

524. **HEWLETT—RKO—** 791-6768. Thru May 1: "Silkwood." Beg. May 2: "Broadway Danny Rose."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—Thru May 3: "Splash." Beg. May 4: "Alphabet City." #2—Thru May 3: "Conquest." Beg. May 4: "Sixteen Candles."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. Thru May 3: "Footloose." **SOUTH—** Thru May 3: "Iceman."

529. **LAWRENCE—RKO—** 371-0203. #1—"Moscow on the Hudson." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Splash."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru May 3: "Caged Women." Beg. May 4 (tent.): "The Right Stuff." #2—Thru May 3: "Footloose." Beg. May 4 (tent.). "Breakin'."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Racing With the Moon." #2—"Friday the 13th—The Final Chapter." #3—"This Is Spinal Tap." #4—"Weekend Pass." #5—"Moscow on the Hudson." #6—"Where the Boys Are."

532. **LONG BEACH—LIDO—** 432-0056. Thru May 3: "Footloose"; "Flashdance." Beg. May 4: "Up the Creek"; "First Blood."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—Thru May 3: "Conquest." Beg. May 4: "Alphabet City." #2—Thru May 3: "Iceman." Beg. May 4: "The Bounty." #3—"Weekend Pass." #4—Thru May 3: "The Hotel New Hampshire." Beg. May 4: "Breakin'."

534. **LYNBROOK—STUDIO ONE—** 599-1444. Thru May 3: "Reuben, Reuben."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru May 3: "The Right Stuff." Beg. May 4 (tent.): "The Buddy System." #2—Thru May 3: "Footloose." Beg. May 4 (tent.): "Reuben, Reuben."

536. **MANHASSET—MANHASSET—** 627-7887. #1—Thru May 3: "Iceman." Beg. May 4: "Alphabet City." #2—Thru May 3: "Weekend Pass." Beg. May 4: "Sixteen Candles." #3—"Splash."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Entre Nous."

540. **MASSAPEQUA—PEQUA—** 799-6464. "Police Academy."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—Thru May 3: "Caged Women." Beg. May 4: "Purple Hearts." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Splash." #4—"Moscow on the Hudson." #5—"Weekend Pass." #6—"Swing Shift." #7—Thru May 3: "Conquest." Beg. May 4: "Breakin'." #8—Thru May 3: "Where the Boys Are." Beg. May 4: "Alphabet City." #9—Thru May 3: "Friday the 13th—The Final Chapter." Beg. May 4: "Sixteen Candles."

542. **MERRICK—GABLES—** 546-0734. Thru May 3: "Against All Odds." Beg. May 4: "Unfaithfully Yours."

543. **MERRICK—HOLIDAY PARK—** 546-1271. Thru May 3: "Reuben, Reuben."

544. **MERRICK—MALL—** 623-4424. Program unavailable.

545. **NEW HYDE PARK—HERRICKS—** 747-0555. Thru May 3: "Friday the 13th—The Final Chapter." Beg. May 4: "The Bounty."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru May 3: "Tender Mercies." #2—Thru May 3: "Footloose."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "Footloose."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—"Footloose." #2—Beg. May 4: "The Buddy System."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Moscow on the Hudson." #2—Thru May 3: "The Hotel New Hampshire." Beg. May 4: "The Bounty."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. "Greystoke: The Legend of Tarzan, Lord of the Apes."

552. **PLAINVIEW–RKO TWIN**– 931-1333. #1–"Terms of Endearment." #2–"Friday the 13th–The Final Chapter."

554. **PORT WASHINGTON–MOVIES**– 944-6200. #1–Thru May 3: "The Hotel New Hampshire." Beg. May 4: "The Bounty." #2–"Greystoke: The Legend of Tarzan, Lord of the Apes." #3–"Footloose."

555. **PORT WASHINGTON–SANDS POINT**– 883-5074. Beg. May 4: "The Buddy System."

557. **ROCKVILLE CENTRE–RKO FANTASY**– 764-8000. "Police Academy."

558. **ROCKVILLE CENTRE–RKO TWIN**– 678-3121. #1–"Swing Shift." #2–"Friday the 13th–The Final Chapter."

559. **ROSLYN–ROSLYN**– 621-8488. #1–"Moscow on the Hudson." #2–"The Dresser."

561. **SYOSSET–SYOSSET**– 921-5810. #1–"Swing Shift." #2–Thru May 3: "Police Academy." Beg. May 4: "Breakin'." #3–Thru May 3: "Weekend Pass." Beg. May 4: "Purple Hearts."

562. **SYOSSET–UA CINEMA 150**– 364-0700. "Romancing the Stone."

566. **VALLEY STREAM–RKO GREEN ACRES**– 561-2100. #1–Program unavailable. #2–"Where the Boys Are." #3–"Romancing the Stone."

567. **VALLEY STREAM–SUNRISE**– 825-5700. #1–"Weekend Pass." #2–"Moscow on the Hudson." #3–"Swing Shift." #4–"Friday the 13th–The Final Chapter." #5–"Police Academy." #6–"Caged Women." #7–"Splash." #8–"Racing With the Moon." #9–"Terms of Endearment." #10–"Greystoke: The Legend of Tarzan, Lord of the Apes." #11–Thru May 3: "Footloose." Beg. May 4: "Sixteen Candles."

570. **WANTAGH–CINEMA WANTAGH**– 221-7784. #1–Thru May 3: "Terms of Endearment." #2–Thru May 3: "The Hotel New Hampshire."

571. **WANTAGH–RKO**– 781-6969. Thru May 3: "Footloose."

573. **WESTBURY–DRIVE-IN**– 334-3400. #1–Thru May 3: "Caged Women." Beg. May 4: "Sixteen Candles." #2–Thru May 3: "Friday the 13th–The Final Chapter." Beg. May 4: "Breakin'." #3–Thru May 3: "Weekend Pass." Beg. May 4: "Alphabet City."

574. **WESTBURY–WESTBURY**– 333-1911. #1–Thru May 3: "Footloose." #2–Thru May 3: "The Marriage of Figaro."

Suffolk County

601. **BABYLON–BABYLON**– 669-3399. Thru May 3: "Caged Women." Beg. May 4: "Alphabet City."

602. **BABYLON–RKO**– 669-0700. #1–"Romancing the Stone." #2–"Moscow on the Hudson."

603. **BABYLON–SOUTH BAY**– 587-7676. #1–"Swing Shift." #2–"Friday the 13th–The Final Chapter." #3–Thru May 3: "Weekend Pass." Beg. May 4: "Sixteen Candles."

604. **BAY SHORE–CINEMA**– 665-1722. Thru May 3: "The Hotel New Hampshire." Beg. May 4: "Purple Hearts."

606. **BAY SHORE–LOEWS SOUTH SHORE MALL**– 666-4000. #1–"Police Academy." #2–"Terms of Endearment."

609. **BRENTWOOD–BRENTWOOD**– 273-3900. "Footloose."

612. **CENTER MORICHES–CENTER**– 878-2100. Thru May 3: "Footloose."

613. **CENTEREACH–CENTEREACH**– 588-0088. "Footloose."

615. **COMMACK–MAYFAIR**– 543-0707. Thru May 3: "Footloose."

616. **COMMACK–MULTIPLEX**– 462-6953. #1–"Footloose." #2–"Friday the 13th–The Final Chapter." #3–"Swing Shift." #4–"Weekend Pass." #5–"Where the Boys Are." #6–"Police Academy." #7–"Greystoke: The Legend of Tarzan, Lord of the Apes." #8–"Splash." #9–"Iceman." #10–Thru May 3: "Caged Women." Beg. May 4: "Sixteen Candles."

617. **COMMACK–RKO**– 499-4545. #1–"Moscow on the Hudson." #2–Thru May 3: "The Hotel New Hampshire."

621. **CORAM–PINE**– 698-6442. #1–"Splash." #2–"Weekend Pass."

622. **DEER PARK–DEER PARK**– 667-2440. "Greystoke: The Legend of Tarzan, Lord of the Apes."

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625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Splash." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Romancing the Stone." #4—Thru May 3: "Conquest." Beg. May 4: "The Bounty." #5—Thru May 3: "Weekend Pass." Beg. May 4: "Sixteen Candles."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. Thru May 3: "Terms of Endearment."

627. **EAST SETAUKET—RKO FOX—** 473-2400. Thru May 3: "Weekend Pass."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru May 3: "Friday the 13th—The Final Chapter." Beg. May 4: "Sixteen Candles."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—Thru May 3: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. May 4: "Breakin'." #2—Thru May 3: "Conquest." Beg. May 4: "Sixteen Candles."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Splash." #2—Thru May 3: "Swing Shift." Beg. May 4: "Breakin'." #3—Thru May 3: "Weekend Pass." #4—"Moscow on the Hudson."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. Thru May 3: "Police Academy." Beg. May 4: "Alphabet City."

634. **HUNTINGTON—RKO YORK—** 421-3911. "Greystoke: The Legend of Tarzan, Lord of the Apes."

635. **ISLIP—ISLIP—** 581-5200. #1—Thru May 3: "Swing Shift." #2—Thru May 3: "Splash." #3—Thru May 3: "Greystoke: The Legend of Tarzan, Lord of the Apes."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Splash."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Program unavailable.

639. **LINDENHURST—LINDENHURST—** 888-5400. "Footloose."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru May 3: "Police Academy." #2—Thru May 3: "Terms of Endearment." #3—Thru May 3: "Moscow on the Hudson."

641. **MONTAUK—THE MOVIES—** 668-2393. May 4-6: "Blame It on Rio."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—"Splash." #2—"Where the Boys Are"; "House by the Cemetery."

644. **NORTHPORT—NORTHPORT—** 261-8600. "Footloose."

645. **OAKDALE—OAKDALE—** 589-8118. Thru May 3: "Against All Odds." Beg. May 4: "The Buddy System."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—"Splash." #2—"Romancing the Stone." #3—Thru May 3: "The Hotel New Hampshire." Beg. May 4: "Alphabet City."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Moscow on the Hudson." #2—Thru May 3: "Weekend Pass."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—Thru May 3: "Friday the 13th—The Final Chapter." Beg. May 4: "Racing With the Moon." #2—Thru May 3: "Swing Shift." Beg. May 4: "The Bounty."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "Police Academy." **WEST—**"Swing Shift."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru May 1: "Silkwood." Beg. May 2: "Broadway Danny Rose."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru May 3: "Footloose."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru May 3: "The Leopard." Beg. May 4: "Confidentially Yours."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru May 3: "Footloose." #2—Thru May 3: "Moscow on the Hudson." #3—Thru May 3: "Greystoke: The Legend of Tarzan, Lord of the Apes."

660. **SHIRLEY—TWIN—** 281-4466 #1—Thru May 3: "Footloose." #2—Thru May 3: "Caged Women."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Romancing the Stone."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"Moscow on the Hudson." #2—"Swing Shift." #3—Thru May 3: "The Hotel New Hampshire." Beg. May 4: "The Buddy System."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Moscow on the Hudson." #3—"Friday the 13th—The Final Chapter."

666. **WEST ISLIP—TWIN—** 669-2626. #1—"Footloose." #2—Thru May 3: "The Right Stuff." Beg. May 4: "The Buddy System."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. "Police Academy."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—"Splash." #2—Thru May 3: "Swing Shift." Beg. May 4: "Purple Hearts."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. Thru May 3: "Greystoke: The Legend of Tarzan, Lord of the Apes."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"Splash." #2—"Weekend Pass." #3—Thru May 3: "Where the Boys Are." Beg. May 4: "Sixteen Candles."

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—Thru May 3: "Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru May 3: "Terms of Endearment."

707. **HARRISON—SILVER SCREEN—** 835-2961. Thru May 1: "Rear Window." May 2-8: "El Norte."

708. **HARTSDALE—CINEMA—** 428-2200. #1—"Swing Shift." #2—Thru May 3: "Police Academy." #3—Thru May 3: "Splash." #4—"Moscow on the Hudson."

709. **LARCHMONT—PLAYHOUSE—** 834-3001. "Moscow on the Hudson."

710. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—Thru May 3: "Conquest." Beg. May 4: "Sixteen Candles." #2—"Caged Women." #3—Thru May 3: "Police Academy." Beg. May 4: "Purple Hearts." #4—Thru May 3: "Swing Shift." Beg. May 4: "Breakin'."

711. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—Thru May 3: "Police Academy." Beg. May 4: "The Bounty." #2—"Moscow on the Hudson."

713. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Moscow on the Hudson." #2—"The Hotel New Hampshire."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—Thru May 3: "Swing Shift." #2—Thru May 3: "Weekend Pass." #3—Thru May 3: "Caged Women." Beg. May 4: "Sixteen Candles." #4—Thru May 3: "Friday the 13th—The Final Chapter." Beg. May 4: "Alphabet City." #5—"Splash."

715. **NEW ROCHELLE—TOWN—** 632-4000. Thru May 3: "Police Academy."

716. **OSSINING—ARCADIAN—** 941-5200. #1—Beg. May 4: "Sixteen Candles." #2—Thru May 3: "Police Academy."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Splash." #3—"Swing Shift." #4—Thru May 3: "The Hotel New Hampshire."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—Thru May 3: "Friday the 13th—The Final Chapter." #2—"Romancing the Stone." #3—Thru May 3: "Police Academy." #4—Thru May 3: "Moscow on the Hudson." Beg. May 4: "Sixteen Candles."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru May 3: "Terms of Endearment."

721. **PLEASANTVILLE—ROME—** 769-0720. #1—Thru May 3: "Terms of Endearment." #2—Thru May 3: "Splash."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Splash." #2—Thru May 3: "Friday the 13th—The Final Chapter." Beg. May 4: "The Bounty."

723. **SCARSDALE—FINE ARTS—** 723-6699. "Entre Nous."

724. **SCARSDALE—PLAZA—** 725-0078. "Footloose."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—Thru May 3: "The Hotel New Hampshire." #2—Thru May 3: "Friday the 13th—The Final Chapter." Beg. May 4: "Sixteen Candles."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Romancing the Stone."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Romancing the Stone."

731. **YONKERS—KENT—** 237-3440. #1—Thru May 3: "Weekend Pass." Beg. May 4: "Alphabet City." #2—Thru May 3: "Caged Women"; "The Gates of Hell." Beg. May 4: "Breakin'."

732. **YONKERS—MOVIELAND—** 793-0002. #1—Thru May 3: "Friday the 13th—The Final Chapter." Beg. May 4: "The Bounty." #2—"Swing Shift." #3—"Police Academy." #4—"Iceman."

733. **YONKERS—PARK HILL—** 969-4477. #1—"Weekend Pass." #2—"Caged Women." #3—Thru May 3: "Terms of Endearment."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Weekend Pass." #2—Thru May 3: "Terms of Endearment."

Rockland County

743. **NANUET—MALL—** 623-6336. Program unavailable.

744. **NANUET—ROUTE 59—** 623-3355. "Splash."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Swing Shift." #2—"Footloose." #3—"Moscow on the Hudson." #4—"Caged Women." #5—"Weekend Pass."

746. **NEW CITY—TOWN—** 634-5100. #1—Thru May 3: "Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru May 3: "Moscow on the Hudson."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"Police Academy." #2—Thru May 3: "Iceman." Beg. May 4 (tent.): "Dreamscape."

748. **NYACK—CINEMA EAST—** 358-6631. "Romancing the Stone."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Friday the 13th—The Final Chapter."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. Thru May 3: "The Hotel New Hampshire." Beg. May 4: "Sixteen Candles."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. Thru May 3: "Yentl." Beg. May 4: "The Buddy System."

755. **STONY POINT—9 W CINEMA—** 942-0303. Thru May 3: "Weekend Pass."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Terms of Endearment."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Swing Shift."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Romancing the Stone." #2—"Weekend Pass."

774. **DANBURY—CINE—** 743-2200. #1—"Moscow on the Hudson." #2—Thru May 3: "Champions." Beg. May 4: "The Bounty." #3—Thru May 3: "Swing Shift." Beg. May 4 (tent.): "Purple Hearts."

775. **DANBURY—CINEMA—** 748-2923. #1—Thru May 3: "Friday the 13th—The Final Chapter." Beg. May 4: "Hardbodies." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes."

777. **DANBURY—PALACE—** 748-7496. #1—"Police Academy." #2—"Splash." #3—Thru May 3: "Caged Women." Beg. May 4: "Breakin'."

778. **DARIEN—PLAYHOUSE—** 655-0100. "Romancing the Stone."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Police Academy." #2—"Splash."

780. **FAIRFIELD—COUNTY—** 334-1411. "Caged Women."

781. **GREENWICH—CINEMA—** 869-6030. #1—"Romancing the Stone." #2—"Entre Nous."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Racing With the Moon." #2—"Champions." #3—Thru May 3: "Swing Shift." Beg. May 4 (tent.): "Purple Hearts."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Moscow on the Hudson."

784. **NORWALK—CINEMA—** 838-4504. #1—"Police Academy." #2—"Caged Women."

785. **NORWALK—NORWALK—** 866-3010. "Friday the 13th—The Final Chapter."

788. **SOUTH NORWALK—SONO—** 866-9202. Thru May 1: "El Norte." May 2-4: "The 1st Erotic Film Festival." May 5-8: "Zelig"; "Citizen Kane."

789. **SPRINGDALE—STATE—** 325-0250. Thru May 3: "The Hotel New Hampshire." Beg. May 4: "Splash."

790. **STAMFORD—AVON—** 324-9205. #1—Thru May 3: "Friday the 13th—The Final Chapter." Beg. May 4: "Breakin'." #2—"Splash."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Footloose." #3—Thru May 3: "Caged Women." Beg. May 4: "The Bounty."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Moscow on the Hudson." #2—Thru May 3: "Police Academy." Beg. May 4: "Hardbodies."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Police Academy." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—Thru May 3: "Moscow on the Hudson." Beg. May 4: "Hardbodies."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Romancing the Stone." #2—"Entre Nous." #3—227-9619. "Greystoke: The Legend of Tarzan, Lord of the Apes." #4—226-6666. "Moscow on the Hudson."

796. **WESTPORT—POST—** 227-0500. "Swing Shift."

798. **WILTON—CINEMA—** 762-5678. "Splash."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Police Academy." #2—Thru May 3: "Weekend Pass." Beg. May 4: "Sixteen Candles." #3—Thru May 3: "Swing Shift." Beg. May 4: "The Bounty."

801. **HARRISON—WARNER—** 482-8550. #1—"Friday the 13th—the Final Chapter." #2—Thru May 3: "Footloose." Beg. May 4: "Alphabet City."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Thru May 3: "Police Academy." #2—Thru May 3: "Greystoke: The Legend of Tarzan, Lord of the Apes."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Police Academy." #2—"Friday the 13th—The Final Chapter." #3—"Swing Shift." #4—"The Hotel New Hampshire."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Iceman." #3—"Splash." #4—"Terms of Endearment." #5—"Where the Boys Are." #6—"Moscow on the Hudson."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru May 3: "Footloose"; "Beyond the Limit." Beg. May 4: "Up the Creek."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. "Moscow on the Hudson."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—Thru May 3: "Friday the 13th—The Final Chapter." Beg. May 4: "Alphabet City." #2—"Police Academy."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Splash."

817. **LIVINGSTON—COLONY—** 992-0800. "Greystoke: The Legend of Tarzan, Lord of the Apes."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "Moscow on the Hudson."

819. **MILLBURN—RKO—** 376-0800. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru May 3: "Weekend Pass."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—"Iceman." #2—Thru May 3: "Terms of Endearment." Beg. May 4: "The Bounty." #3—"Entre Nous."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Footloose." #2—"Greystoke: The Legend of Tarzan, Lord of the Apes." #3—Program unavailable.

825. **NUTLEY—FRANKLIN—** 667-1777. Program unavailable.

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. #1—"Romancing the Stone." #2—"Moscow on the Hudson." #3—"Weekend Pass."

828. **VERONA—VERONA—** 239-0880. Thru May 3: "Fanny & Alexander." Beg. May 4: "Racing With the Moon."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—Thru May 3: "Swing Shift." #2—Thru May 3: "The Hotel New Hampshire." #3—Thru May 3: "Police Academy." Beg. May 4: "Sixteen Candles."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru May 3: "Footloose."

841. **CRANFORD—RKO—** 276-9120. #1—Thru May 3: "Footloose." Beg. May 4: "Alphabet City." #2—"Splash."

842. **ELIZABETH—ELMORA—** 352-3483. "Footloose."

846. **LINDEN—TWIN—** 925-9787. #1—"Weekend Pass." #2—"Swing Shift."

848. **ROSELLE PARK—PARK—** 245-0358. Thru May 3: "Caged Women." Beg. May 4: "Breakin'."

849. **SUMMIT—STRAND—** 273-3900. "Splash."

851. **UNION—FIVE POINTS—** 964-3466. "Police Academy."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "Friday the 13th—The Final Chapter."

854. **UNION—RKO—** 686-4373. #1—"Moscow on the Hudson." #2—"Terms of Endearment."

857. **WESTFIELD—RIALTO—** 232-1288. #1—Thru May 3: "Iceman." Beg. May 4: "Alphabet City." #2—"Weekend Pass." #3—Thru May 3: "Where the Boys Are." Beg. May 4: "Sixteen Candles."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru May 3: "Swing Shift." Beg. May 4: "The Bounty."

Bergen County

860. **BERGENFIELD—BERGENFIELD—** 385-1600. "Weekend Pass."

861. **CLOSTER—CLOSTER—** 768-8800. "Friday the 13th—The Final Chapter."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Friday the 13th—The Final Chapter." #2—"The Hotel New Hampshire." #3—"Greystoke: The Legend of Tarzan, Lord of the Apes." #4—"Weekend Pass."

863. **EMERSON—TOWN—** 261-1000. "Moscow on the Hudson."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Caged Women." #2—Thru May 3: "Conquest." Beg. May 4: "Sixteen Candles."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"Swing Shift." #2—"Splash."

867. **FORT LEE—LINWOOD—** 944-6900. #1—Thru May 3: "Conquest." Beg. May 4: "Alphabet City." #2—"Police Academy."

868. **FORT LEE—SHARON—** 224-0202. "Moscow on the Hudson."

873. **OAKLAND—TWIN—** 337-4478. #1—"Police Academy." #2—"Moscow on the Hudson."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru May 3: "Reuben, Reuben." #2—Thru May 3: "Footloose."

875. **PARAMUS—BERGEN MALL—** 845-4449. Thru May 3: "Iceman." Beg. May 4: "Sixteen Candles."

876. **PARAMUS—CINEMA 35—** 845-5070. Thru May 3: "The Hotel New Hampshire."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru May 3: "Caged Women"; "The Gates of Hell."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—Thru May 3: "Weekend Pass." #2—"Terms of Endearment." #3—"Romancing the Stone." #4—"Friday the 13th—The Final Chapter." #5—"Where the Boys Are." #6—"Moscow on the Hudson." #7—"Greystoke: The Legend of Tarzan, Lord of the Apes."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"Splash." #2—"Swing Shift." #3—"Police Academy."

880. **RAMSEY—CINEMA—** 825-2090. Program unavailable.

881. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. "The Hotel New Hampshire."

885. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru May 3: "Footloose." #2—Thru May 3: "Terms of Endearment."

886. **TEANECK—MOVIE CITY—** 836-3334. #1—Thru May 3: "The Dresser." #2—Thru May 3: "Footloose." #3—Thru May 3: "Tank."

887. **TENAFLY—BERGEN—** 567-0004. "Terms of Endearment."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. "Splash."

889. **WESTWOOD—PASCACK—** 664-3200. "Police Academy."

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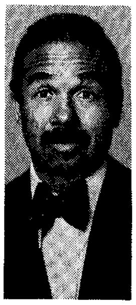

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ALPHABET CITY—(1hr. 38m., '84) A drama about life on the streets in the New York City neighborhood of the title, named after the lettered avenues (A-D) of the Lower East Side. With Vincent Spano, Michael Winslow. Dir. Amos Poe. R. **16, 41, 58, 97, 109, 201, 206, 234, 300, 401, 403, 411, 424, 439, 512, 517, 526, 533, 536, 541, 573, 601, 633, 648, 714, 731, 801, 811, 841, 857, 867**

BOUNTY, THE—(2hrs. 12m., '84) A new film about the famous 18th Century ship's South Seas voyage, during which first officer Fletcher Christian leads a mutiny against Captain Bligh and falls in love with a Tahitian princess. With Mel Gibson, Anthony Hopkins, Edward Fox, Laurence Olivier. Dir. Roger Donaldson. PG. **16, 24, 33, 72, 93, 104, 203, 210, 307, 407, 413, 422, 426, 450, 500, 533, 545, 550, 554, 625, 651, 711, 722, 732, 774, 791, 800, 821, 858**

BREAKIN'—(1hr. 25m., '84) Two talented, break-dancing street performers are determined to make it in movies despite having been refused an audition. With Lucinda Dickey, "Shabba-Doo," "Boogaloo Shrimp," Ben Lokey, Phineas Newborn III, Christopher McDonald. Dir. Joel Silberg. PG. **46, 99, 201, 225, 306, 401, 411, 413, 420, 422, 447, 450, 523, 530, 533, 541, 561, 573, 629, 632, 710, 731, 777, 790, 848**

BROADWAY DANNY ROSE—(1hr. 25m., '84) Woody Allen's new comedy is about a small-time Jewish entertainment figure, a loving theatrical manager who lavishes affection on his talentless clients, including Lou Canova (Nick Apollo Forte), a "has-been boy singer" unaccountably riding a nostalgia wave to success in his mid-forties. Danny goes to New Jersey to collect Lou's mistress, the tough-talking Tina (Mia Farrow), and the two of them wind up chased by the Mafia through the swamps of New Jersey and the jungles of Manhattan. This plotting feels a little second-hand, and the casting of gentle Mia Farrow as a Mafia gun moll is a stunt that only half works. The movie is at its best depicting the seedy world of bottom-drawer show-business, and here Woody Allen doesn't go far enough. Wringing laughter out of mediocrity, he keeps his distance. At the same time, his *shlump* routine conceals a good deal of self-regard. Little Danny wins over Tina with his musty wisdom ("Acceptance. Forgiveness. Love."), a dénouement that not even Damon Runyon, Broadway fabulist and designer of improbable matches, could have imagined. Black-and-white cinematography by Gordon Willis. PG. **16, 502, 524, 654**

BUDDY SYSTEM, THE—(1hr. 51m., '84) A single mother trying to take control over her life befriends a man who works as a security guard and dreams of being a famous novelist. With Richard Dreyfuss, Susan Sarandon, Nancy Allen, Jean Stapleton. Dir. Glenn Jordan. PG. **55, 97, 300, 436, 535, 549, 555, 645, 663, 666, 754**

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **86**

★**DRESSER, THE**—(1hr. 58m., '83) A roaring celebration of theatrical temperament and heroism. In England during the war, a touring Shakespearean company, never of the first rank, has fallen on evil days. The only male actors not in the forces are old or limping; the leading lady is a little stout for Desdemona; and the actor-manager-director who keeps everything going—everyone calls him Sir (Albert Finney)—is exhausted, frequently forgetful of his immortal lines, and prone to interminable, noisy fits of paranoia and dismay. Most of *The Dresser,* which is based on Ronald Harwood's play, takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the great man into giving his 227th performance as King Lear. A great but fatally overbearing actor, Finney gives Sir's mental processes a rigidity bordering on dementia, while Tom Courtenay emphasizes Norman's fey, cheery bitcheries with sharp elbows and pointed chin. He gives Norman a distinctive kind of integrity without lessening what is cozy, second-rate, and merely conventional in his character. The men are meant to be the two faces of English indomitability. Stirring and funny. Dir. Peter Yates. PG. **50, 559, 886**

DRIFTING—(1hr. 20m., '84) In Hebrew, Eng. subtitles. A twenty-four-year-old, openly gay Israeli man struggles to produce his first feature-length film. With Jonathan Sagalle. Dir. Amos Guttman. **7**

EL NORTE—(2hrs. 19m., '84) In Spanish, Eng. subtitles. A good idea made into a literal-minded, obvious, and rather draggy movie. Two sweetly naive kids—Guatemalans of Indian extraction—leave their tiny village and head north, passing through Mexico, and winding up in Los Angeles, where, as illegal aliens, they face exploitation and betrayal as well as the incidental benevolence of a wealthy society. Yet the writers, Gregory Nava and Anna Thomas, erred in making the kids brother and sister and also completely innocent, asexual, and blandly sincere. We can only root for them in the most simple and uninvolving way, as we might root for kids in a young-adult's novel. Nava, who directed, tries for magic and exoticism by pointing the camera at the moon, but most of the Latin American scenes are done in a blandly picturesque style. The movie desperately needs more grit and color and wildness and drama; it's suffocated by good intentions. An independent, low-budget production. Starring Zaide Silvia Gutierrez and David Villalpando. R. **44, 90, 707, 788**

★**ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. **88, 537, 723, 781, 795, 821**

ERENDIRA—(1hr. 39m., '84) In Spanish, Eng. subtitles. In a world both magical and real, a strange old woman forces her beautiful fourteen-year-old granddaughter into prostitution and travels with her throughout the countryside. Story and screenplay by Gabriel Garcia Marquez. With Irene Papas, Claudia Ohana. Dir. Ruy Guerra. **86**

★**FANNY & ALEXANDER**—(3hrs. 20m., '83) In Swedish, Eng. subtitles. Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restauranteur Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. PG. **47, 828**

FOOTLOOSE—(1hr. 46m., '84) "Schlockdance"? "Footflash"? It's another vacuous teen dance movie, featuring John Lithgow as the midwestern minister who bans rock music and dancing from his town and Kevin Bacon as the Chicago punk who rouses the town's kids to fight for their God-given, Bible-sanctified right to shake their bodies and feel good. Since no one attending a nationally advertised film called *Footloose* could actually be *against* dancing, the movie doesn't raise an issue that's real for the audience (or for the filmmakers either). Lithgrow is a fine actor, but the minister's anguish and soul-searching stop the movie cold. If there were more dancing, the stupid story might have simply slid by. But there isn't enough, and a lot of the dancing looks like gymnastics—Kevin Bacon races up and down between rows of farm machinery, hurdles over things, swings from ropes. The excitement is created by the cutting rather than the dancer's movements. Yet Bacon, in a cocky but likable Mr. Cool performance, seems charged by some dazzling rhythm playing in his head. With Dianne Wiest as the minister's shrewd wife, and Lori Singer as his daughter, a slinky hellcat with a mane of wild hair. Written by pop lyricist Dean Pitchford. Directed by Herbert Ross, who has retreated all the way from the daring of *Pennies From Heaven.* Music by Kenny Loggins and others. PG. **11, 38, 42, 74, 92, 97, 99, 118, 205, 213, 228, 236, 407, 416, 436, 443, 447, 451, 528, 530, 532, 535, 547, 548, 549, 554, 567, 571, 574, 609, 612, 613, 615, 616, 639, 644, 655, 658, 660, 666, 724, 745, 791, 801, 809, 822, 840, 841, 842, 874, 885, 886**

FRIDAY THE 13TH—THE FINAL CHAPTER—(1hr. 31m., '84) Jason, the insane killer of *Friday the 13th,* returns for another violent rampage. With Kimberly Beck, Corey Feldman, Ted White. Dir. Joseph Zito. R. **24, 33, 80, 97, 104, 111, 118, 202, 223, 304, 408, 411, 423, 426, 531, 541, 545, 552, 558, 567, 573, 603, 616, 628, 651, 664, 714, 719, 722, 727, 732, 751, 775, 785, 790, 801, 806, 811, 852, 861, 862, 878**

GOOD FIGHT, THE—(1hr. 38m., '83) Fascinating interviews with surviving members of the Abraham Lincoln Brigade, those idealistic Americans (many of them Communists) who went to Spain in 1937 to fight on the Republican side in the civil war. Interspersed with the interviews are the standard newsreels and still photos, all of it held together with narration (spoken by Studs Terkel). The movie is made in what one can only call the National Endowment style (like most documentaries on social subjects, *The Good Fight* was partially subsidized by the federal government). The subjects are all extraordinarily attractive—proud, resilient, witty. They could make anyone long for adventure and commitment, especially since they haven't aged, except in years. One wishes, however, that the interviews were more probing. The Soviet Union and the European Communists are much praised for supporting the Loyalist side, but what do these idealists feel about Stalin's decimation of the other (anarchist and Trotskyite) leftist parties in Spain? Dir. Noel Buckner, Mary Dore and Sam Sills. **5, 93**

GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES—(2hrs. 9m., '84) Imposing but stiff and uninvolving. Director Hugh Hudson, and his screenwriters Michael Austin and P.H. Vazak (a pseudonymn for Robert Towne), have taken what is essentially pulp-fantasy material and dramatized it with grim zoological-anthropological "authenticity." The young Lord and Lady Greystoke, shipwrecked off the coast of West Africa, build a tree house, have a baby, and die. The child is raised by apes, and immediately the movie is in trouble. Which ape is which? And how can we stay interested in their fights, in the beasts (played by actors inside Rick Baker's costumes) lurching around and thwacking the ground with their arms? Ian Holm, as the Belgian explorer D'Arnot, shows up, teaches the young man (whose name is John Clayton) how to speak English, and hauls him off to Scotland, where he falls into the arms of his grandfather, the Earl of Greystoke (Ralph Richardson). Richardson, the most generously humane actor of his day, warms the movie up a little. But Hudson lays on the upper-class pomp by the yard, and Clayton (Christopher Lambert), rather than acting amoral and sexually aggressive (as we would expect of a man raised in the jungle) turns out to be a better Edwardian than any of the fops raised in nurseries. The movie wants to celebrate Tarzan as a natural man without letting him be wild. It tames him.

Cinematography by the great John Alcott. PG. **22, 32, 71, 104, 109, 118, 201, 206, 211, 212, 234, 300, 401, 403, 407, 412, 418, 422, 512, 521, 529, 541, 551, 554, 567, 616, 622, 625, 628, 629, 634, 635, 658, 664, 701, 705, 717, 730, 746, 775, 791, 793, 795, 803, 807, 817, 819, 822, 858, 862, 878**

HARDBODIES—(1hr. 40m., '84) A beach-party comedy about smooth-talking young men and "hard-bodied" young women. With Grant Cramer, Teal Roberts, Gary Wood, Cindy Silver, Courtney Gaines. Dir. Mark Griffiths. R. **775, 792, 793**

HOTEL NEW HAMPSHIRE, THE—(1hr. 50m., '84) Dreadful whimsical nonsense derived from the John Irving novel. A family of lovable eccentrics, the Berrys, live in the hotels they set up around the world. The movie could be called a celebration of the extended family, the family as hotel—a place where you can be crazy, lost, gay, small, or most likely, just cute, and still be loved for yourself. Nothing that matters to these characters means anything emotionally; nothing even matters *physically*—they just bounce back, like Schmoos, or they die, and the movie passes on, senseless but irrepressible. On to the next suicide, the next symbolic castration! Irving thought he was writing a kind of modern fairy tale, but the direction of Tony Richardson is anything but magical. Richardson works realistically, merely cranking up the tempo for laughs and an eccentric atmosphere. With Beau Bridges, Rob Lowe, Jodie Foster, Wallace Shawn. R. **16, 32, 105, 407, 408, 410, 413, 422, 450, 500, 533, 550, 554, 570, 604, 617, 648, 663, 713, 717, 727, 752, 789, 806, 830, 862, 876, 882**

ICEMAN—(1hr. 41m., '84) An astonishingly beautiful frozen-man-in-the-North movie, directed by Fred Schepisi. A creature frozen into a glacier turns out to be a 40,000-year-old man, an Inuit (Eskimo). A scientific research team defrosts him and restores him to life. But head scientist Lindsay Crouse wants to take him apart to discover what has kept him in such great shape all these years, while the saintly bearded young anthropologist Tim Hutton wants to keep him alive, study him, "communicate" with him. Can you guess which point of view wins out? As the well-preserved primitive, theater actor John Lone, who was trained as a boy by the Peking Opera, has a genuine triumph, suggesting a complex sensibility through stylized body movements and a grunt-and-groan language that grows more communicative every minute. And although the script is frequently silly, Schepisi redeems the picture with his heroic sense of landscape and his tactile visual style. PG. **16, 33, 48, 80, 97, 407, 422, 528, 533, 536, 616, 732, 747, 807, 821, 857, 875**

KIPPERBANG—(1hr. 25m., '84) Set in 1948, the story of a fourteen-year-old British schoolboy who hopes, *among other things, to steal a kiss from a pretty class*-mate. Dir. Michael Apted. PG. **73**

★**L'ARGENT**—(1hr. 30m., '84) In French, Eng. subtitles. Another of Robert Bresson's stripped-down modern fables of spiritual anguish. This one is about the life-destroying powers of money. A young oil deliveryman, accidentally passing a counterfeit bill, is arrested, loses his job, and begins an irreversible descent into criminality. By the end of the movie, he's swinging an ax against innocent people and making off with their savings. This dour tale has an undeniable power, derived, in large part, from Bresson's uniquely concentrated style, which removes the usual muck of identification and empathy and depends, instead, on a swift, inexorable depiction of acts. One such movie every five years or so has a tonic force—it clears away the stale feelings in the air. With non-professional actors, all very handsome. **5**

LE BAL—(1hr. 52m., '84) Inventive and original yet still tedious. Set entirely in a single Parisian ballroom, *Le Bal* (which was based on a successful theater-piece devised by Jean-Claude Penchenat), chronicles the way men and women have looked at each other, danced, fought, and parted for fifty years. The film shuns dialogue, using only music, dancing, and pantomime. On the surface, it's a history of popular dance styles and pop culture in general, but surely the director, Ettore Scola, and his writers (Ruggero Maccari, Furio Scarpelli, and Penchenat) intend a study of the ways capitalism has affected the relations of men and women. We see a small number of actors play multiple roles, dancing and flirting in the style of six different periods—the present, the Popular Front period (1935), the beginning of the war, the middle of the war, Liberation, the fifties, and then back to the present again. The trouble is, we are watching actors, not dancers, and the routines, though often funny, never work up any excitement as *dance.* What interests the filmmakers is what the dancing, the clothes, and the styles of behavior reveal about our society. By the end of the movie, you may feel you're going to have to take a quiz on what you've seen. **62**

LES COMPÈRES—(1hr. 32m., '84) In French, Eng. subtitles. A married woman sets her two former lovers, a journalist and a poet, on the trail of her runaway seventeen-year-old son. With Gérard Depardieu, Pierre Richard. Dir. Francis Veber. **56**

★**LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. R. **6**

MISSION, THE—(1hr. 47m., '84) In Farsi, Eng. subtitles. An Iranian who arrives in New York with orders to assassinate an anti-Khomeini government official begins to lose confidence in his rigid morality. With Houshang Touzie. Dir. Parviz Sayyad, an Iranian exile. **61**

MOSCOW ON THE HUDSON—(1hr. 57m., '84) Paul Mazursky's sweet-tempered, neo-melting-pot myth about a Soviet musician who defects to America. To be precise, he defects to New York, that many-towered Babel in which, as this movie has it, virtually no one speaks more than a few words of English. The musician, Vlad (Robin Williams), isn't wary the way a native New Yorker would be, so he doesn't find it unusual that his best friend is a black from Alabama (Cleavant Derricks), a sort of internal émigré; his girlfriend an Italian (Maria Conchita Alonso); and his lawyer a Cuban (Alejandro Rey) who floated to Miami some years earlier. These people not only like Vlad, who is easy to like, they like one another, and hang out together. Is this possible? Wouldn't most new arrivals stick with their own tribe? The movie's family-of-man spirit comes too easily and feels a bit forced. Yet Robin Williams is wonderful—bearded and hairy, a small, innocuous man in the early, excellent Moscow scenes (shot in Munich), his Vlad becomes open and gregarious in New York. The movie is anecdotal (rather than carefully plotted) and some of the anecdotes aren't as good as they should be, but its portrait of New York as a many-tongued chaos is hilarious and exact. Leon Capetanos worked with Mazursky on the screenplay. R. **14, 24, 31, 72, 92, 113, 114, 118, 205, 210, 223, 235, 236, 303, 402, 411, 414, 419, 426, 448, 500, 518, 529, 531, 541, 550, 559, 567, 602, 617, 632, 640, 649, 658, 663, 664, 708, 709, 711, 713, 719, 745, 746, 774, 783, 792, 793, 795, 807, 810, 818, 827, 854, 863, 868, 873, 878**

MY BEST FRIEND'S GIRL—(1hr. 39m., '84) In French, Eng. subtitles. In Bertrand Blier's new sex comedy, a handsome ski *boutiquier* (Thierry Lhermitte) takes up with a tramp (Isabelle Huppert) passing through an alpine resort. She moves in, making herself at home quickly, and then, avid for affection and eager to keep everybody happy, seduces her lover's best friend (Coluche), a morose, shapeless man who looks as if he were always suffering from the sniffles. But the two men are unshakable friends (the typical Blier pattern), and each is determined not to hurt the feelings of the other. With his usual charm and perversity, Blier works every permutation of love, jealousy, and self-sacrifice among these three, but the movie goes on and on, and despite the aura of high sophistication, it begins, after a while, to resemble the conventionally "debonair" sex comedies of yesteryear. The ubiquitous Huppert, the amoral girl who means to hurt no one, gives her most brazenly sexy performance yet. **55**

POLICE ACADEMY—(1hr. 41m., '84) A police academy endures the antics of a motley group of misfits when forced to follow an open admissions policy. With Steve Guttenberg, Kim Cattrall, Bubba Smith, George Gaynes. Dir. Hugh Wilson. R. **21, 37, 58, 83, 92, 109, 111, 118, 201, 206, 210, 225, 237, 305, 307, 401, 402, 412, 420, 428, 439, 512, 519, 523, 540, 557, 561, 567, 606, 616, 633, 640, 653, 668, 708, 710, 711, 715, 716, 719, 732, 747, 777, 779, 784, 792, 793, 800, 803, 806, 811, 830, 851, 867, 873, 879, 889**

★**PRIVATES ON PARADE**—(1hr. 35m., '84) As a drag-show entertainer who signs on, in 1948, for a tour of military bases in the Far East, British theater stalwart Denis Quilley is the essence of florid queenliness. When Quilley's commander, played by John Cleese, uses the traveling show as a cover to deliver arms to British troops besieged by Communist guerrillas, Quilley appears before some odd audiences. Nuns, missionaries, and Pygmies with spears scratch their heads in bewilderment as Quilley emerges on stage in silks and fruit headdress as Carmen Miranda or in a wig and American-army uniform as one of the three Andrews Sisters. This bittersweet farce, based *on the successful Royal Shakespeare Company show* written by Peter Nichols, is by turns nostalgic and acridly satirical. The joshing gay idiom, in this context of the empire's sunset, is both soft-edged and ironically heroic, for Quilley, doing his bit in the jungle, is the ultimate trouper. Just as much as *The Dresser*, this movie celebrates theater as an aspect of British valor. The sweet music-hall songs are by Denis King (Nichols wrote the lyrics). Directed by Michael Blakemore, a little pokily, but *con amore*. R. **62**

PURPLE HEARTS—(1hr. 56m., '84) A U.S. Navy surgeon and a nurse fall in love amidst the violence of the Vietnam War. With Ken Wahl, Cheryl Ladd, Stephen Lee, Annie McEnroe. Dir. Sidney J. Furie. R. **21, 37, 74, 201, 206, 401, 413, 420, 523, 541, 561, 604, 700, 710, 774, 782**

★**RACING WITH THE MOON**—(1hr. 48m., '84) An extremely tender teenage love story set in a small California town in 1942, a time when a boy could roam for hours across empty fields or take his girl skinny-dipping without fear of discovery. The hero, Henry "Hopper" Nash (Sean Penn), a quiet, unformed seventeen-year-old with a hidden volatile streak, and his sleepy-eyed, loutish pal, Nicky (Nicolas Cage), are eager to get involved with girls before enlisting in the marines. Hopper falls in love with a serious girl (Elizabeth McGovern) in skirt and saddle shoes, whom he mistakenly thinks is rich; Nicky gets his Betty Grable-type girlfriend pregnant. The moods aren't strong enough, and the picture, as a whole, is too simple and undramatic, but it's charming nonetheless. The director, Richard Benjamin, lets the performances breathe, and while you're watching the actors the naïveté of the script doesn't bother you. Written by Steven Kloves, a 23-year-old U.C.L.A. dropout. Shot in Mendocino, California. PG. **23, 60, 85, 531, 567, 651, 782, 828**

RENT CONTROL—(1hr. 36m., '84) A young man hopes his wayward wife will return to him if he can find a comfortable and inexpensive apartment in New York City; his efforts lead to outrageous complications. Dir. Gian Luigi Polidoro. **6**

ROMANCING THE STONE—(1hr. 50m., '84) High-powered idiot adventure movie patterned after *Raiders of the Lost Ark*—only without the style. Kathleen Turner, who gets better and better, is extremely funny as a spinsterish romance writer who winds up in the jungles of Colombia with a ruffian adventurer (Michael Douglas). The role is a new version of Katharine Hepburn's performance in *The African Queen* (and Douglas is no Bogart), but she's good at it, rolling her eyes in suspicion (mixed with avidity), and then giving herself over to enjoyment of her new violent life. Diane Thomas wrote the ramshackle screenplay, which is just an excuse for chases and thrills and crocodiles chomping on peoples' hands; and Robert Zemeckis, who has the energy, and also the finesse, of a demolition-derby expert, directed for crude excitement. The movie is borderline offensive in the way it depicts every Third World person as either a moron or sadist. R. **24, 32, 54, 203, 234, 306, 407, 413, 519, 562, 566, 602, 625, 648, 662, 719, 728, 730, 748, 773, 778, 781, 795, 827, 878**

SIXTEEN CANDLES—(1hr. 35m., '84) A comedy about the disappointments and embarrassments a young girl encounters on her sixteenth birthday. With Molly Ringwald, Paul Dooley, Carlin Glynn, Justin Henry, Anthony Michael Hall. Dir. John Hughes. PG. **36, 70, 78, 109, 118, 201, 210, 403, 418, 422, 428, 512, 518, 526, 536, 541, 567, 573, 603, 616, 625, 628, 629, 702, 710, 714, 716, 719, 727, 752, 800, 830, 857, 864, 875**

★**SPLASH**—(1hr. 51m., '84) Gloriously funny roman*tic comedy. The golden, broad-shouldered* Daryl Hannah is a lovely mermaid, resident of Cape Cod, who comes to New York, surfacing naked at the Statue of Liberty, to find the young man, Allen (Tom Hanks), she has twice saved from drowning. Swimming underwater, eyes wide open, Botticelli hair streaming across her back and breasts, Hannah is ineffably beautiful. On land, her tail is replaced by powerful legs, and she just seems like a gorgeous girl who doesn't speak any English or much of anything else. She envelops her man, guiltlessly sexual, and he falls in love, stirred by a longing that goes deeper than lust. Allen and his mermaid are like Tristan and Isolde without the love potion—soul mates unconsciously yearning for each other all their lives. All of this is absurdly, sublimely romantic. A boy-meets-fish story, *Splash* is beautifully directed by ex-actor Ron Howard, who demonstrates a genuine lyrical talent as well as comic skill and timing. With the roaring tub of guts John Candy as Allen's sybaritic brother and Brillo-haired Eugene Levy as a demented scientist who threatens the couple. Written by Bruce Jay

Friedman, Babaloo Mandel and Lowell Ganz. PG. 20, 30, 58, 78, 92, 97, 114, 118, 201, 203, 212, 213, 234, 303, 403, 411, 420, 422, 426, 512, 517, 526, 529, 536, 541, 567, 616, 621, 625, 632, 635, 637, 643, 648, 700, 702, 708, 714, 717, 721, 722, 744, 777, 779, 789, 790, 798, 807, 813, 841, 849, 866, 879, 888

SUBURBIA—(1hr. 39m., '84) A group of outcasts, aged eight to eighteen, who live as a post-apocalyptic family in a condemned suburban tract house, spend their nights slam dancing in punk rock clubs and raiding split-level homes for food. Dir. Penelope Spheeris. R. 6

SUGAR CANE ALLEY—(1hr. 43m., '84) In French, Eng. subtitles. Set in Martinique, in 1931, among impoverished sugarcane workers, this first feature by native filmmaker Euzhan Palcy has been shot in brown-tinted color—a mistake for a movie trying to capture the life of a Caribbean island, where strong, bright colors are bound to be part of anyone's experience and memory. In the early scenes, Palcy gives us too many groups of people playing, dancing, quarreling. One fears the film will be an exercise in virtuous ethnographic piety. But then Palcy pulls a story out of the crowded, noisy atmosphere. The hero, José (Garry Cadenat), is an eleven-year-old orphan in the care of his grandmother (Darling Legitimus), a cunning old woman determined to get José the education that would take him out of the sugarcane fields forever. How does a bright, proud boy find his way? Which of the adults—many of them embittered or duplicitous—should he trust, and which of them should he avoid? Based on an autobiographical novel by Joseph Zobel, *Sugar Cane Alley* is both a chronicle of a boy's struggle to master language and a portrait of a community's passage from the mental habits imposed by slavery to something like liberation. PG. 86

SWING SHIFT—(1hr. 52m., '84) This memory of the forties is like a beautiful forties artifact—smooth, gracefully proportioned, but too placid. Four screenwriters (Nancy Dowd, Robert Towne, Bo Goldman, and Ron Nyswaner) put in time on the project, and somehow, in unifying all this work, the director, Jonathan Demme, lost the dramatic pulse of the movie and even his usual idiosyncratic flair. The characters are bland archetypes: we feel we know them at first glance, and the terrible thing is that we are not wrong. Ed Harris is the ordinary-Joe factory worker who enlists in the navy after Pearl Harbor is attacked; Goldie Hawn his wife, a male-dominated woman who finds new self-respect working in an aircraft plant; Kurt Russell the handsome plant-worker and part-time musician she has an affair with while her husband is away; and Christine Lahti the next-door neighbor—a tough-talking woman who has been pushed around by men—who becomes Goldie's best friend. The period detail is exquisite, the mood of wartime patriotism and danger is beautifully sustained, but the movie never comes to life. The adulterous affair between Hawn and Russell lacks wildness and desperation, and when Ed Harris comes home, you don't much care who winds up with whom. Photography by Tak Fujimoto. PG. 9, 32, 37, 70, 83, 93, 105, 118, 202, 212, 225, 300, 407, 413, 414, 428, 450, 511, 523, 541, 558, 561, 567, 603, 616, 632, 635, 651, 653, 663, 700, 708, 710, 714, 717, 732, 745, 758, 774, 782, 796, 800, 806, 830, 846, 858, 866, 879

★**TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. 35, 38, 60, 109, 205, 211, 306, 423, 438, 443, 447, 448, 511, 519, 552, 567, 570, 606, 626, 640, 705, 720, 721, 733, 735, 756, 807, 821, 854, 878, 885, 887

★**THIS IS SPINAL TAP**—(1hr. 22m., '84) Hilarious mock-documentary, in the style of Martin Scorsese's *The Last Waltz,* about the American tour of a stupefyingly bad imaginary rock band. Four of the most banal poseurs ever to come out of England, Spinal Tap has milked every fashion of the last twenty years without once achieving authenticity or skill. This movie, wickedly funny about the clichés of rock, has been shot in a jerky, rush-into-close-up documentary style that is itself a marvelous send-up of pseudo-authenticity. Directed by Rob Reiner, who appears, tugging his beard, as a Scorsese-type interviewer; written and performed by Christopher Guest, Michael McKean, and Harry Shearer, as well as Reiner. R. 14, 32, 51, 72, 531

WHERE THE BOYS ARE—(1hr. 37m., '84) A remake of the 1960 teens-on-the-beach cult classic with George Hamilton and Connie Francis; in this version, four college girls journey to Fort Lauderdale on their spring break seeking fun and romance in the sun. With Lisa Hartman, Russell Todd, Lorna Luft, Wendy Schaal, Howard McGillan, Lynn-Holly Johnson, Christopher McDonald. Dir. Hy Averback. R. 32, 225, 443, 531, 541, 566, 616, 643, 702, 807, 857, 878

Revivals

AMERICAN IN PARIS, AN—(1hr. 53m., '51) Overloaded, too-colorful musical, with Gene Kelly as a muscular painter, Oscar Levant as his cynical buddy, Nina Foch as his icy patroness, and Leslie Caron, in her American debut, as a fresh-faced *parfumiste*. The film suffers from Kelly's ambition, particularly in the long final ballet, with dancers costumed to represent figures from French painting, but Caron is enchanting, Levant a wonderful breath of stale air, and the Gershwin score full of great numbers (particularly the more modestly staged ones, such as "By Strauss" and "Tra La La"). Dir. Vincente Minnelli. 10

BADLANDS—(1hr. 24m., '73) The very impressive writing-directing debut of Terrence Malick, about a mass murderer and his impressionable girlfriend, with convincing, realistic performances by Martin Sheen and Sissy Spacek. 13

BANANAS—(1hr. 22m., '71) The most wildly creative and funny of Woody Allen's earlier movies. He's the shrimp who gets involved in the Cuban revolution in order to impress his girlfriend. Preposterous gags and an overall wistfulness that was still, at that period, very attractive. With Louise Lasser. 39

BAND OF OUTSIDERS—(1hr. 35m., '64) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sami Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. 10

BLACKMAIL—(1hr. 26m., '29) Alfred Hitchcock's, and Britain's, first talkie still holds up after all these years. It concerns a young woman who is confronted by a blackmailer after murdering a man who attempted to rape her. With Anny Ondra, Sara Allgood and Cyril Ritchard. 10

BOXCAR BERTHA—(1hr. 32m., '72) A convincing and intelligent film portraying the life of a quartet of robbers during the Depression. With Barbara Hershey and David Carradine. Dir. Martin Scorsese. 95

BREATHLESS (1960)—(1hr. 29m.) In French, Eng. subtitles. Jean-Luc Godard's astonshing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. 10

BYE BYE BRAZIL—(1hr. 50m., '80) In Portuguese, Eng. subtitles. A sultry, loose-limbed Brazilian comedy, directed by Carlos Diegues, about traveling carnival performers looking for an audience to entertain in half-civilized, half-savage Brazil. The hot-weather relaxation of the picture is pleasing: Things really are different down there. The sensuality is right on the surface and seemingly innocent. Starring Jose Wilker. 96

CITIZEN KANE—(2hrs., '41) The greatest American film. This allegory and cautionary tale of American success, told in terms of a thinly veiled Randolph Hearst, is Orson Welles's finest achievement as director, and he's not bad at acting either. Unfortunately, the script, by Herman Mankiewicz, though clever, is somewhat shallow. Everything else, however, remains impressive after all these years and despite repeated viewing. With Joseph Cotten, Dorothy Comingore and Everett Sloane. 96, 788

EXTERMINATING ANGEL, THE—(1hr. 31m., '62) In Spanish, Eng. subtitles. A moral fable involving a group of socialites confined to one room over a long period of time. Dir. Luis Buñuel, with Sylvia Pinal, Jose Baviera. 96

GIANT—(3hrs. 20m., '56) A sprawling Texas-family saga, a fairly good but not great example of commercial film making. The legendary James Dean appeared in only three films, and this is one of them. With Rock Hudson and Elizabeth Taylor. Dir. George Stevens. 95

I'M NO ANGEL—(1hr. 27m., '33) The lions she tames in her circus act in this picture are no match for Mae West, that magnificent predatory animal. She also sings some dirty blues, steamrolls her way into New York society, and parades up and down a burlesque runway murmuring "Penny for your thoughts." No one else in the movie has a Chinaman's chance. Dir. Wesley Ruggles. 89

LE PLAISIR—(1hr. 34m., '52) In French, Eng. subtitles. One of Max Ophuls's greatest films, three Maupassant stories elaborately produced and excellently played by an all-star cast, with Jean Gabin, Gaby Morlay, Danielle Darrieux, Madeleine Renaud, Simone Simon and Claude Dauphin. 95

LONG GOOD FRIDAY, THE—(1hr. 54m., '82) Breathlessly exciting British gangster movie, based on the Cagney-Robinson American classics of the thirties. The short, hairy, barrel-chested Bob Hoskins plays the number-one hood in London, owner of gambling casinos and elegantly restored restaurants, a man who wants to go legit. Yet at the very moment of his triumph, his world begins to unravel. He is both vicious and loyal, cold-blooded and touching, and as he fights for clarity and control he becomes a tragic figure. With Helen Mirren as a super-intelligent moll. Dir. John Mackenzie. 39

MAN WHO KNEW TOO MUCH (1956), THE—(2hrs.) Slower and heavier than Hitchcock's first (1934) version, which starred Leslie Banks, Edna Best, and Peter Lorre, but the expansiveness and weight pay off. The elaborate early scenes, which establish the discomfort of James Stewart and Doris Day as tourists in Marrakesh, set us up for the disasters and disorienting confusions they experience in that city. And the neurotic conflicts in their marriage make the crises that much more wrenching. One of Hitchcock's most deeply felt thrillers. Screenplay by John Michael Hayes. PG. 16, 57, 88

MANHATTAN—(1hr. 33m., '79) Woody Allen's pessimistic comedy about the way selfish New Yorkers screw themselves out of happiness by wanting too much. Featuring gorgeous young Mariel Hemingway as the Dalton student Woody has an affair with, and Diane Keaton, at her best, as a tense intellectual journalist unsure of what she wants. Black-and-white photography by Gordon Willis; music by Gershwin. 39

PRIDE AND PREJUDICE—(1hr. 58m., '40) The best of MGM's adaptations of classic novels. Greer Garson is a little too matronly as Jane Austen's enchanting heroine, Elizabeth Bennet, but she's not the condescending bore she later became, and Laurence Olivier is witty and devastatingly attractive as the snobbish Darcy. It's worth the price of admission to hear Olivier say, as he refuses to dance at a ball, "I am in no humor tonight to give consequence to the middle classes at play." With Edna May Oliver. Dir. Robert Z. Leonard. 10

PRODUCERS, THE—(1hr. 26m., '68) Sweetly hapless Gene Wilder and gargantuan Zero Mostel work this farce about a Broadway investment scam industriously, and almost into the ground. There are a number of funny moments, notably the famous *Springtime for Hitler* musical, but you may wonder what the cult for this movie is all about. Dir. Mel Brooks. 39

SABOTAGE—(1hr. 16m., '36) Vintage early Hitchcock, based on Conrad's "The Secret Agent." With Sylvia Sidney and Oscar Homolka. 10

SHE DONE HIM WRONG—(1hr. 6m., '33) Mae West sashays around the Bowery of the Nineties, sings "I Wonder Where My Easy Rider's Gone," and invites a very young and gorgeous Cary Grant to come up and see her sometime in this adaptation of her own play, *Diamond Lil.* West had only one screen style—overwhelming—and that's fine with us. Dir. Lowell Sherman. 89

SHOOT THE MOON—(2hrs. 3m., '82) The commonplace affections and miseries of a troubled marriage, transformed into a movie of enduring power by screenwriter Bo Goldman and director Alan Parker. Albert Finney is George Dunlap, a big-deal sportswriter, and Diane Keaton is his wife Faith; they've been married 15 years and have simply run out of gas. They part, but they're far from finished—a thousand old feelings and obligations, as well as their four daughters, hold them together, and their relations are a painful comedy of raw nerves, hostility, and sympathy. One of the best movies made about an American family—the intimacy of the scenes goes very deep. With Dana Hill. 39

SLAUGHTERHOUSE FIVE—(1hr. 44m., '72) Director George Roy Hill's masterly and fascinating film captures the quintessence of novelist Kurt Vonnegut's deadpan and loving satiric view of man's foibles. It is a testament to the art of filmmaking and a wittily humane human comedy. With Michael Sacks and Ron Liebman. 95

STORY OF ADELE H, THE—(1hr. 35m., '75) In French, Eng. subtitles. François Truffaut's classic recounting of the obsessive love of Victor Hugo's daughter Adèle for a worthless English lieutenant. Though clearly mad, Adèle is played by Isabelle Adjani in grand tragic style—she's very moving. 95

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Broadway

Previews and Openings

Monday, April 30

END OF THE WORLD—*With Symposium To Follow:* Arthur Kopit's comedy about a mysterious stranger of enormous wealth who commissions a playwright to write a piece that will save the world from impending doom; directed by Harold Prince. Starring are John Shea, Barnard Hughes, and this year's Academy Award-winning actress Linda Hunt. Previews now prior to a 5/6 opening. (Previews are $5 less than after opening.) Tues.-Thurs. at 8, $26.50-$32.50; Fri. & Sat. at 8, $29-$35; Wed. & Sat. at 2, $22.50-$28.50. **Music Box,** 239 W. 45th (246-4636). 2 hrs., 10 mins. All major credit cards.

A MOON FOR THE MISBEGOTTEN—Revival of Eugene O'Neill's play, starring Kate Nelligan, Ian Bannen, and Jerome Kilty; directed by David Leveaux. Mon.-Fri. at 8, $22.50-$32.50; Sat. at 8, $25-$35 (there are no matinees). Previewing now prior to a 5/1 opening. **Cort,** 48th St. betw. Bdway & 6th (239-6200). 2 hrs., 45 mins. All major credit cards.

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Mon.-Sat. at 8, Wed. & Sat. at 2, $35-$45. Previews now prior to a 5/2 opening. **Booth,** 222 W. 45th (239-6200). 2 hrs., 10 mins. All major credit cards.

A WOMAN OF INDEPENDENT MEANS—Barbara Rush stars in Elizabeth Forsythe Hailey's one-woman play, inspired by the life of Hailey's grandmother; directed by Norman Cohen. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $22.50-$27.50; Fri. & Sat. at 8, $25-$30. Previews now prior to a 5/3 opening. **Biltmore,** 261 W. 47th (582-5340). 2 hrs. All major credit cards.

Now Playing

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BEETHOVEN'S TENTH—By and with Peter Ustinov, and with George Rose, Mary Jay, Adam Redfield, Gina Friedlander, Gwyllum Evans; directed by Robert Chetwyn. Ustinov stars as the curmudgeonly composer who appears in the London home of a stuffy music critic, his wife, and son, to settle a family dispute. Tues.-Thurs. at 8, Wed., Sat. & Sun. at 2, $25-$35; Fri. & Sat. at 8, $27.50-$37.50. **Nederlander,** 208 W. 41st (921-8000). 2 hrs., 10 mins. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Marilyn Chris, Peter Michael Goetz, J. Patrick Breen, Kathleen Widdoes, Royana Black, and Marissa Chibas. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. Credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats," based on T.S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich in a revival of the Arthur Miller play; directed by Michael Rudman. With Louis Zorich, Stephen Lang, David Chandler, John Polito, Linda Kozlowski, Tom Signorelli, Kathy Rossetter, Karen Needle, Patricia Fay, and David Huddleston. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $20-$30; Sun. at 3, $22.50-$32.50; (no Saturday matinees) closes 6/10. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 40 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Robert Prosky, Lane Smith, James Tolkan, Jack Wallace, and J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards.

THE GOLDEN AGE—Irene Worth, Stockard Channing, and Jeff Daniels in A. R. Gurney, Jr.'s play suggested by a Henry James story and set in contemporary Manhattan's Upper East Side, concerning the allures and dangers of nostalgia; directed by John Tillinger. Tues.-Sat. at 8, $25-$27.50; Wed. & Sat. at 2, Sun. at 3, $22-$24. **Jack Lawrence,** 359 W. 48th (307-5452). 2 hrs. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards.

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3. $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

OLIVER!—Ron Moody and Patti LuPone star in a revival of the musical by Lionel Bart (book, music, and lyrics), freely adapted from the Dickens novel; directed by Peter Coe. Others in the cast: Graeme Campbell, Michael Allinson, I.M. Hobson, Elizabeth Larner, Frances Cuka, and Braden Danner in the title role. Wed.-Sat. at 8, Sun. at 6, Sat. & Sun. at 2, $25-$40; Wed. at 2, $22.50-$32.50. **Mark Hellinger,** 51st & Bdway (239-6200). 2 hrs., 10 mins. All major credit cards.

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Kitty Carlisle, George S. Irving, Lara Teeter, Terry Edlefsen, Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards. ●

PLAY MEMORY—Joanna McClelland Glass's memory play, set in Canada from 1939 when WW II started for Canada, continuing through the year 1968; directed by Harold Prince. Starring are Donald Moffat, Jo Henderson, Valerie Mahaffey. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $15-$30, Sat. at 8, $20-$35, Wed. at 2, $10-$25. **Longacre,** 220 W. 48th (239-6200). 2 hrs., 15 mins. Credit cards.

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baranski, Kenneth Welsh, Yeardley Smith, Peter Gallagher, and Vyto Ruginis. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. With Jason Alexander, Frank Mastrocola, Ronn Carroll, Mel Johnson Jr., Scott Ellis, Kim Hauser, Scott Holmes. Music and lyrics by John Kander and Fred Ebb; directed by A.J. Antoon. McNally can create amusing situations and write funny lines, and there are quite a few floating around. Graciela Daniel's choreography may be her best yet. Minnelli's and Rivera's performances are knowing, efficiently executed, and multi-faceted. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

SHIRLEY MACLAINE ON BROADWAY—Staged and choreographed by Alan Johnson, original music and lyrics by Marvin Hamlisch and Christopher Adler, cast includes Mark Reina, Larry Vickers, Jamilah Lucas, and Antoinette Yuskis. Tues., Wed., Thurs. at 8, Sun. at 3 & 7:30, $30-$35; Fri. at 8, Sat. at 7 & 10, $35-$40; thru 5/20. **Gershwin,** 51st W. of Bdway (586-6510). 2 hrs. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose

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father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $23-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Philip Astor and Raymond Baker. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Craig Sheffer, Diane Tarleton, Susan Edwards, and Mathew Vipond complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, and Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off-Off Broadway

A...MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary G. Murray, Randy Graff, Charlaine Woodard, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

AND I STILL BELIEVE IN LOVE—Herndon Lackey, Barbara Passolt, Michael Scott, and Susan Cella in a musical comedy for lovers and other survivors, book and lyrics by Stan Barber, music by Daryl Kojak. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $16-$20. **Richard Allen Center,** 36 W. 62nd (279-4200).

BROWNSTONE—Musical by Peter Lawson, Josh Rubins, and Andrew Cadiff (who also directed), set in a Manhattan brownstone, exploring the lives of five of the tenants. Ralph Bruneau and Loni Ackerman are the stars. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10, $12; from 5/23. **Hudson Guild,** 441 W. 26th (760-9810).

DESIRE UNDER THE ELMS—Lee Richardson and Kathy Whitton Baker star in a revival of Eugene O'Neill's play about the conflict of father and son over possession of land and a woman; directed by Terry Schreiber. Tues.-Sat. at 8; mats. Wed., Sat., & Sun. at 2; $18-$25; thru 6/3. **Stage One,** 333 W. 23rd (242-7800).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Will Patton and Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

HOLY JUNKIE—John Quinn's play deals with the emotional experiences of drug addicts; directed by James Jennings; featuring James Nixon, Jane Culley, and Michael Halata. $15-$18. **American Theater of Actors,** 314 W. 54th (581-3044).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Marge Kotliski, Peg Murray, Jerry Lanning, Tom Robbins, Cristine Rose, and Chip Zien. **Playwrights Horizons,** 416 W. 42nd (279-4200).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

LOVE—Based on Murray Schisgal's 1964 comedy called *Luv.* This time, it's a musical by Howard Marren, Jeffrey Sweet, and Susan Birkhead; directed by Larry Fuller. With Judy Kaye, Stephen Vinovich, and Nathan Lane; and the action takes place on a bridge overlooking Manhattan. Tues.-Sat. at 8; Wed. & Sat. at 2, Sun. at 3; $22-$27.50. **Audrey Wood,** 359 W. 48th (307-5452).

MELODY OF MANHATTAN—Musical covering music and dance styles from the 20s to the 80s, by Ronnie Britton; Tues.-Thurs. at 8:30, Fri. & Sat. at 7: & 10; $15-$18; thru 5/12. **Perry St. Theater,** Perry St. (255-9186).

'NIGHT, MOTHER—The Pulitzer Prize-winning wo by Marsha Norman, starring the original cast, Kat Bates and Anne Pitoniak; directed by Tom Moore, in a new home off-Broadway. The play is honest, u compromising, lucid, penetrating, well-written, dr matic, and unmanipulatively moving. There devastating psychological accuracy and nothi seems contrived. Tues.-Sat. at 8, Wed. & Sat. at 2, Su at 3; $20-$24.50. **Westside Arts Theater,** upstair 407 W. 43rd (541-8394).

NITE CLUB CONFIDENTIAL—Dennis Deal's mus cal is the "sin-steeped story of a 50s nightclub singe her rise, her fall, her lust." Tues.-Fri. at 8, Sun. at 7:3 Sat. at 7 & 10, Sun. at 3. **The Ballroom,** 253 W. 28 (877-4410).

THE NUNSENSE STORY—Musical comedy, wit lyrics and music by Dan Goggin, book by Stev Hayes, about a group of nuns and priests who a raising money to save their Hoboken church. Tues Sat. at 8; $10. **The Duplex,** 55 Grove St. (255-5438

ON APPROVAL—Frederick Lonsdale's comedy co cerning two women who decide to have a trial ma riage with their fiances at a Scottish country hous directed by Daniel Gerroll. Tues.-Sat. at 8, Wed., Sa & Sun. at 2; $18-$25. **Roundabout/Susan Bloc** 307 W. 26th (242-7800).

ORWELL THAT ENDS WELL—Second Ci comedy revue, directed by Bernard Sahlins and E Greenberg, with music by Fred Kaz. Tues.-Fri. at Sat. at 7 & 10, Sun. at 3 & 7:30. **Village Gat** Bleecker & Thompson (475-5120).

PAINTING CHURCHES—Tina Howe's play starrin George N. Martin, Joanne Camp, and Marian Selde directed by Carole Rothman, moves up to off-Broa way after a very successful run downtown. It's abo an aristocratic family (the Churches) preparing move out of its Boston home. Tues.-Fri. at 8, Sat. at & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 13 W. 44th (997-1780).

PAY ATTENTION—The Unpredictable Deadpa Humor of Composer-Ventriloquist Doug Skinner, one-man musical extravaganza. Tues.-Fri. at 1 p.m Wed. at noon; $4.50. **American Place Theatre,** 11 W. 46th (247-0393).

SPOOKHOUSE—Harvey Fierstein's new play, starring Anne Meara, described as "a dark comed about a family in Brooklyn," takes place in an apartment above a Coney Island spookhouse; directed b Eric Concklin. With Michael Sacks, Mark Gordon Dawn Kreizer, and Ron Meier. Tues.-Sat. at 8, mat Sat. at 2, Sun. at 3 & 7:30. All seats are $19.50, exc Fri. & Sat.—$22. **Playhouse 91,** 316 E. 91s (831-2000).

SUZANNA ANDLER—Marguerite Duras's study of woman's confrontation with her self-image; directe by Aaron Levin, with Barbara Andres in the title role Tues.-Sat. at 8, Sun. at 3 & 7; $15. **South St. Theatre** 424 W. 42nd (279-4200).

TERRA NOVA—Robert Foxworth stars in Ted Tally' play about Capt. Scott's disastrous expedition to th South Pole; directed by Gerald Gutierrez. Wit Christine Healy, Anthony Zerbe, and Daniel Gerroll A Playwrights Horizons production. Tues.-Fri. at 8 Sat. at 2 & 8, Sun. at 3 & 7; $15-$18; thru 5/13 **American Place Theater,** 111 W. 46th (247-0393)

TRUE WEST—Daniel Stern and Tim Matheson co-sta in Sam Shepard's play, directed by Gary Sinise about two brothers and the movie business. Tues.-Fri at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$22. **Cherr Lane Theater,** 38 Commerce St. (989-2020). ●

THE VAMPIRES—Harry Kondoleon's comedy abou a family that bites; with Anne Twomey, John Vickery Elizabeth Berridge, Paul Guilfoyle, Graham Beckel and Jayne Haynes. Tues.-Fri. at 8, Sat. at 7 & 10, Sun at 3 & 7:30; $14-$18. **Astor Place,** 434 Lafayette St (254-4370).

WOZA ALBERT—A South African comedy by an with Percy Mtwa, Mbongeni Ngema; directed by Barney Simon. Story deals with the Second Coming o Christ in South Africa. Tues.-Fri. at 8, Sat. at 7 & 10 & Sun. at 3 & 7; $18-$22. **Lucille Lortel Theater,** 121 Christopher St. (924-8782).

Theater Companies

AMERICAN JEWISH THEATRE—*Andorra,* by Max Frisch, set in a mythical kingdom, dwells on a youth who is ridiculed because he is mistaken for a Jew; directed by Marty Fried. Thurs. & Sat. at 8, Sun. at 2 & 7; $11; thru 6/17. **Studio Theater,** 1395 Lexington Ave. (427-4410).

AMERICAN SHAKESPEARE REP—*Othello,* 5/4, 10, 13, 19. Marlowe's *Faustus,* 5/6, 12, 17, 18. Sheridan's *The Rivals,* 5/3, 5, 11, 20. Thurs.-Sat. at 8, Sun. at 3; $7.50. **Theater 22,** 54 W 22nd (279-9321).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CITY STAGE CO.—Strindberg's Dance of Death, written in 1900, forerunner of the theater of the absurd; directed by Christopher Martin. With Jerry Whiddon, Karen Sunde, and Tom Spackman. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 8; $12-$15; 5/2-13. **Theater,** 136 E. 13th (677-4210).

FAMILY REPERTORY—*Throw Down II,* a musical *tribute to boxers, examining their struggles, triumphs* and failures. 5/3-5 at 8; $6. Chekhov's *Marriage Proposal* (Caribbean adaptation by Marvin Camillo). 5/9-12, 17-19, 24-26 at 8; $6. **Cuando,** 9 Second Ave. (477-2522).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Revue, political satire, and improvisation. Sun. at 7:30, Fri. at 8; $4; Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

HERITAGE THEATER—Shakespeare's *All's Well That Ends Well,* directed by Thomas Luce Summa; with Louise Horton, Virginia Downing, Bonita Beach, Ian Blackman, Lura Bane Howes, and Stephen Gabis. 5/3-5 at 8; mats. 5/6 at 3; $4.50 & $5. **National Arts Club,** 15 Gramercy Park So. (679-7575).

JEAN COCTEAU REPERTORY—George Farquhar's *The Beaux' Stratagem,* about two city rogues who barnstorm the country in search of wealth and women; thru 5/20. Robert Lowell's *The Oresteia of Aeschylus;* Ben Jonson's *Epicoene,* or *The Silent Woman* (circa 1600), rotates with the above. Tickets are $8.50. Call theater for specifics. **Jean Cocteau,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Donald Wollner's *Escape From Riverdale,* comedy about growing up in a small community; directed by Lynn Polan. Tues.-Thurs. at 8; Sat. at 8, Sun. at 2 & 7; $11-$14. **Theater,** 344 E. 14th (279-4200).

LAKOTA THEATRE COMPANY—GBS's *The Man of Destiny* and *How She Lied to Her Husband.* The first is a look at the private side of Napoleon Bonaparte, and the second is a spoof on romance and English manners. Thurs. & Fri. at 8, Sat. at 7 & 9:30 (Sun. mat 5/6 at 3); thru 5/6; $6. **Clyde Vinson,** 612-616 Eighth Ave. (944-1175).

LA MAMA E.T.C.—Andre De Shields and his *Haarlem Nocturne B.Y.O.B.* play Fri. & Sat. at 11 p.m.; $8. From 5/24, *Fun City,* written & directed by Matthew Maguire is about New York City, Thurs.-Sun. at 9; $7; 5/24-6/17. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Romulus Linney's *Laughing Stock,* three short plays about Southern life; directed by Ed Howard. With Frances Sternhagen, Jane Connell, and Leon Russom. Wed.-Sat. at 8, Sun. at 3; thru 5/6; $8. **Lion Theater,** 422 W. 42nd (279-4200).

MANHATTAN THEATRE CLUB—Upstage: From 5/1, Holly Hunter, Mark Linn-Baker, and Patricia Richardson in Beth Henley's *The Miss Firecracker Contest,* story of a young woman with a shady past who now has loftier ambitions; directed by Stephen Tobolowsky. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $16-$20. **Downstage:** Harold Pinter's *Other Places,* three one-acters: *A Kind of Alaska, Victoria Station,* and *One for the Road;* directed by Alan Schneider. With Kevin Conway, Henderson Forsythe, David George, Caroline Langerfelt, Greg Martyn, and Dianne Wiest. Tues.-Sun. at 8, mats. Sat. & Sun. at 2:30; $22 & $24; thru 5/20. **MTC,** 321 E. 73rd (472-0600).

THE MIRROR THEATER—Susan Glaspell's *Inheritors* and Clifford Odets's *Paradise Lost;* both directed by John Strasberg, alternate with *Rain,* by John Colton and Clemence Randolph, and Ibsen's *Ghosts.* The company features Geraldine Page, Mason Adams, Maxwell Caulfield, Madeleine Sherwood, Sabra Jones, David Crier, and W.B. Brydon. Phone for schedule. **Theater at St. Peter's,** Lexington at 54th (944-9300).

NATIONAL BLACK TOURING CIRCUIT—Double Bill: Bill Harris's *Every Goodbye Ain't Gone,* and Pearl Cleage's *Hospice,* the first directed by Nathan George, the second by Frances Foster. 5/2-20 at 8; mat. Sundays at 3; $6. **Colonnades,** 428 Lafayette St. (673-2222).

OPEN SPACE THEATER—Hugh Leonard's *All the Nice People* concerns a young woman returning to her family and home town after eight years in London; directed by Alex Dmitriev; with Cara Duff-MacCormick and James Harper. Wed.-Sat. at 8, Sun. at 3; thru 5/6; $8. **TOMI Park Royal Theater,** 23 W. 73rd (929-3567).

PAN ASIAN REP—Ruth Wolff's *Empress of China,* set in the Forbidden City, centering around the complex character of the Empress Dowager (c. 1900); directed by Tisa Chang; with Tina Chen, Ernest Abuba, Alvin Lum. Wed. & Sat. at 8, Sat. at 2, Sun. at 3 & 7; $10-$12; thru 5/20. **Actors Outlet,** 120 W. 28th St., 2nd floor (255-7293).

REPERTORIO ESPANOL—Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in repertory; $8-$10; thru April. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's latest, *The Mystery of Irma Vep,* a Penny Dreadful, is a two-man show starring Charles Ludlam himself and Everett Quinton in multiple roles. Play is replete with vampires, werewolves, and mummies. Fri. & Sun. at 8, Sat. at 7 & 10; $10; 5/4-6/24. **One Sheridan Square** (691-2271).

RIVERSIDE SHAKESPEARE COMPANY—*Henry V,* story of how the playboy prince became one of England's most beloved kings; directed by Timothy Oman. With Frank Muller and Dene Nardi. Thurs.-Sun. at 8; Sat. at 2 (exc. 5/12). 5/9-6/3; $8. **Shakespeare Center,** 165 W. 86th (877-6810).

ROYAL COURT REP—Phyllis Craig's *Mystery Weekend,* Fri. & Sat. at 8, Sun. at 3; *Bargain for Murder,* Mon. at 8; *Murder One,* Tues. at 8; $7. **Theater,** 301 W. 55th (997-9582).

SOHO REP—*Mandrake,* with music by Anthony Bowles, book and lyrics by Michael Alfreds, is based on Machiavelli's classic, a biting attack on greedy lawyers, pompous doctors, and hypocritical churchmen. Thurs. & Fri. at 8, Sat. at 6 & 9:30, Sun. at 4; $8; thru 5/6. **Rep,** 19 Mercer St. (925-2588).

THE 13TH STREET THEATER—Edward Portnoy's *In the Waiting Place,* directed by Keith Greer, is about abandoned children, awaiting adoption; Tues. & Wed. at 7:30, Sat. at 5. Israel Horovitz's *The Indian Wants the Bronx,* directed by Peter Gordon, about two street punks caught up in their own terrorizing; Tues., Wed., Sat. & Sun. at 9:30; and *Line,* directed by Roberta Hawkins, about man's desire to be first; Thurs. & Fri. at 9:30, Sat. & Sun. at 7:30. Ren Draya's *The Mothers,* directed by Edward Medina, about pregnant unwed teenagers. Mon. & Thurs. at 7:30. **Theater,** 50 W. 13th St. (675-6677).

UBU REPERTORY—Michel Tournier's *The Fetishist,* a one-man show starring Frederick Neumann, directed by Francoise Kourilsky. The title tells the story. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 7; $10-$15; 5/23-6/24. **Perry St. Theater,** 31 Perry St. (255-9186).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AFTER SARA—Deborah Morgenthal's play about a young mother bowed down by housework who steps into a suburban nightmare; directed by Robert Henson. With Lynn Balesteri, Terry Hempelman, Brian King, and Midge Montgomery. Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 5/6. **18th St. Plyhse,** 145 W. 18th (569-9216).

ALLEGRO—A revival of Rodgers and Hammerstein's 1947 musical, directed by Tom Briggs and Louis Mattioli. Thurs.-Sun. at 8, Sat. & Sun. also at 3; $8-$10; 5/3-19. **St. Bart's Plyhse,** 109 E. 50th (751-1616).

ARMS AND THE MAN—GBS's play, directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; $6; thru 6/3. **West Side Rep.,** 252 W. 81st (666-3521).

BEANSTOCK—David Shawn Klein's play, directed by Dennis McLernon. Mon.-Fri. at 12:15 p.m. (bring your lunch); 5/7-18. FREE. **Quaigh,** 108 W. 43rd (221-9088).

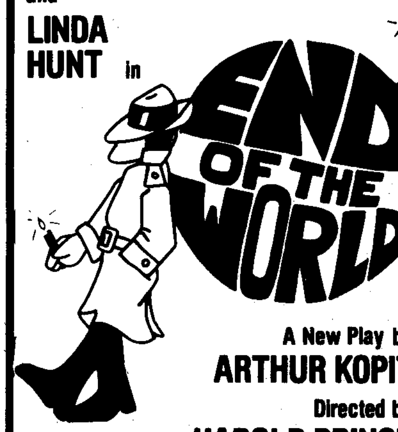
BELOVED MURDERER—Elizabeth de Charay and Robert Garabedian star in Gerty Agoston's play; directed by Fred Fondren. Thurs.-Sun. at 8; $5-$7; 5/4-6/3. **Prometheus,** 239 E. 5th St. (477-8689).

BLACKBERRIES—A minstrel/vaudeville spectacular, *directed and choreographed* by Andre de Shields, with songs, dances, specialty routines, and sketches, performed by a multi-racial ensemble; conceived and written by Joseph George Caruso. Thurs.-Sat. at 7:30; Sun. at 3; $8; thru 5/13. **AMAS Repertory,** 1 E. 104th (369-8000).

BOUND TO RISE—Music/theater work based on the Horatio Alger stories; music by Robert Dennis; directed by Barbara Vann. Wed.-Sat. at 8; $6-$10; thru 6/2. **Medicine Show,** 6 W. 18th (255-4991).

BRECHT ON BRECHT—Portrait of the artist drawn from poetry, prose, plays, and songs written over his lifetime, plus songs of collaborators Hanns Eisler and Kurt Weill; directed by Lee Frank; with Carol Cornicelli, Kathryn Graybill, Duryea McKee. Thurs.-Sat. at 8, Sun. at 3; $6; 5/3-20. **Hartley House,** 413 W. 46th (787-1073).

CAKE & SIPPIN' WHISKEY—Vicki Mooney's story of small-town lives and expectations, set in Oklahoma right after WW II; With Tyrone Power (son of



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the same), Bader Howar (daughter of Barbara Howar). Wed.-Sat. at 8, Sun. at 2:30; $6; 5/4-25. **Neighborhood Group,** 420 W. 42nd, top floor (279-4200).

THE CHERRY ORCHARD—Anton Chekhov's last masterpiece, directed by Mary Hayden. 5/9-20; $6. **New Media Rep.,** 203 E. 88th (860-8679).

COLLECTIVE CHOICES—Three one-acters; directed by Ralph Weeks; written by Michelle Dismore, Sue Fine, Christopher Lane, and Jackie Kanner. Thurs.-Sun. at 8; thru 5/6. **Courtyard Plyhse,** 39 Grove St. (939-3567).

THE CUBAN SWIMMER—Milcha Sanchez-Scott's seven-character play of endurance about a woman swimming from Long Beach to Catalina; together with Sanchez-Scott's *Dog Lady,* a story of physical endurance, love, and faith. $10, $12; thru 5/27. **INTAR,** 420 W. 42nd (695-6134).

DER INKA VON PERU—Jeffrey Jones's collage play constructed from found texts, principally Prescott's *The Conquest of Peru;* presented as part of the Wooster Group Visiting Artists Series. Mon.-Wed. at 9; $7; thru 5/23. **Performing Garage,** 33 Wooster St. (966-3651).

DOUBLE BILL—*In the Wings,* an American backstage farce by Bruce Paddock and Phil Morton, plus Norman Rhodes's *Something to Eat,* a contemporary New York comedy. At 12:15 p.m. Mon.-Fri. thru 5/4 (bring your lunch). **Quaigh,** 108 W. 43rd (221-9088).

DUET FOR ONE—Tom Kempinski's play about the relationship between a violinist and her doctor. directed by Miranda McDermott. 5/4-26. $6. **New Media Rep.,** 203 E. 88th (860-8679).

FAMILY INVENTIONS—Mary Ryzuk's comedy about a show-business family that finds it necessary to reinvent reality on the spot; directed by Henry Levinson. Thurs.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 4; $8; thru 5/13. **All Souls,** Lexington at 80th (535-3356).

FROZEN ROSES—Written and directed by August Armstrong, this two-character musical, with music and lyrics by Mark Stewart, tells of conflicts between men and women and the games they play. Wed.-Sat. at 8, Sun. at 2; $7; 5/2-27. **Entermedia,** second story theater, 189 Second Ave. (869-2922).

GODSPELL—Revival of the musical based on the Gospel according to St. Matthew, conceived and directed by John-Michael Tebelak, music and lyrics by Stephen Schwartz; directed by Porter Gavala. Fri. at 8, Sat. at 2 & 8, Sun. & Thurs. at 7; $6; 5/11-20. **MAP Theater,** 921 Madison Ave. (249-7346).

GOLDEN BOY—Revival of the 1964 musical, based on the play by Clifford Odets and William Gibson; music by Charles Strouse, lyrics by Lee Adams. Featured are Obba Babatunde, James Randolph, Taro Meyer, and Ebony JoAnn; directed by Jeffrey B. Moss. Wed.-Sat. at 8, Sat. at 3, Sun. at 4; $10-$12.95. **Billie Holiday,** 1368 Fulton St. (636-0918).

HANNAH SENESH—The true story of an Israeli poet who became the first female paratrooper in WW II, written and directed by David Schechter, music by Steven Lutvak and Elizabeth Swados; Lori Wilner is the star of this one-woman show. Sun.-Wed. at 8; $8; from 5/6. **Studio,** 133 2nd Ave. (777-7005).

THE HOOCH—Charles Michael Moore's play about Vietnam, seen from the black perspective; directed by Chuck Smith, starring Kevin Hooks. From 5/2. **New Federal,** 466 Grand St. (391-1072).

THE IMAGINARY INVALID—Moliere's farce about a hypochondriac, adapted by Miles Malleson; directed by Kay Carney. Thurs.-Sun. at 8, thru 5/6, evenings at 8, Sat. at 2.; $4, $5. **Brooklyn College,** one block off Flatbush Ave. (434-1900). Call for directions.

JUST BETWEEN OURSELVES—Alan Ayckbourn's play; directed by Mary Fleischer. 5/9-11 at 8, 5/12 at 2 & 8; $5. **Marymount Manhattan,** 221 E. 71st (472-3800).

KINFOLKS AND MOUNTAIN MUSIC—Susan Sandler's adaptation of the stories of Gurney Norman; directed by Paul Austin. Thurs.-Sun. at 8:30; $6. **Image Theater,** 432 W. 42nd (564-1786).

KLUB KAR—Musical by Jay Martel and Tim Hill, also with them. They play the dozen characters that make up the cast, and are also the directors, along with Susy Schneider. Fri. & Sat. at 8; $6; thru 5/12. **Westbeth,** 151 Bank St. (691-2272).

LANDSCAPE OF THE BODY—Christine Lahti stars in John Guare's play, directed by Gary Sinise, telling of a mother and son's journey to the big city. Tues.-Sun. $10-$12; thru 5/20. **Cazale Theater,** Bdway at 76th (580-1313).

THE LAST DANCEMAN—Alan Foster Friedman's play which examines the life of an ex-vaudeville hoofer; directed by John Pynchon Holmes. Hy Anzell plays the lead role. From 5/3. **New Federal Theater,** 466 Grand St. (391-1072).

THE LIBERATION OF MOTHER GOOSE—Aduke Aremu's fantasy musical is a contemporary urban play blending tradition and our present-day world; directed by Elizabeth Omilami. 5/2-27; $10-$15. **River West,** 155 Bank St. (279-4200).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher Theater,** 1230 Fifth Ave. (534-2804).

THE MANAGEMENT WILL FORGIVE A MOMENT OF MADNESS—Rodolfo Santan's play, together with Carlos Gorosiza's *The Accompaniment;* both starring Sully Diaz; directed by Vicente Castro. Wed.-Fri. at 7:30 in English, Sat. & Sun. at 2:30 & 7:30 in Spanish; $7. **Puerto Rican Traveling Theatre,** 304 W. 47th (354-1293).

THE NEW DIANA—Kenneth Koch's comedy about an international poetry competition held in modern and ancient Greece; directed by Donald Sanders. Thurs.-Sat. at 8; $15; 5/3-19. **New York Art,** 116 E. 14th (228-1470).

NOTES FROM THE MOROCCAN JOURNALS—A prose poem written and performed by Nancy du Plessis with incidental Moroccan and English-language folksinging. Thurs. & Fri. at 10 p.m.; $7; 5/3 & 4. **Interart Theater,** 549 W. 52nd (874-2867).

PERICLES, PRINCE OF TYRE—Shakespeare's play, adapted and directed by Stephen Hults into an adventure in six exotic lands, with pirates, shipwrecks and wizards. Kirk Jackson has the title role. 5/2-5, 9-13, 17-20 at 8; $6. **Trinity Lutheran Church,** 164 W. 100th (222-6641).

THE PLAY WITH AN ENDING—Or *Columbus Sets Out to Discover the New World.* Kenneth Bernard's comedy concerns the making of a film about the man and Queen Isabella; directed by and with John Vaccaro. Also with John Barilla, Scott Covert, Ruby Reyner, and Crystal Field. $4; thru 5/6. **Theater for the New City,** 162 Second Ave. (254-1109).

PROMETHEAN ONE-ACTS—Maggie Kulik's *The One Who Stayed,* with Linda Beveridge and Lawry Smith. Dan Roentsch's *The Queen's Bedroom,* a tale of British pomp and humor, with Roger Dwyer and Charlotte Seely. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $6, $7; thru 5/6. **Nameless,** 125 W. 22nd (719-9812).

THE SHADOW OF A GUNMAN—Chris O'Neill stars in Sean O'Casey's classic which deals with revolutionary activities; directed by Jim Sheridan. Thurs.-Sat. at 8, Sun. at 3; $6 & $8. **Irish Arts Center,** 553 W. 51st (757-3318).

SOUVENIRS—Sheldon Rosen's tale of a holiday on a tropical island which goes awry; directed by Stephen Katz. Joe Morton, David Purdham, Ellen Barber, and Delphi Lawrence are in the cast. Thurs.-Sat. & Mon. at 8, Sun. at 3; $10; 5/3-27. **Cubiculo,** 414 W. 51st (265-2138).

THREE ACTS BY MR. SHAW—*The Dark Lady of the Sonnets, The Inca of Perusalem,* and *Overruled.* $5; thru 5/12 at 8. **British-American Theater,** 7 E. 15th St.(666-1380).

THROUGH THE LEAVES—Franz Xaver Kroetz's play about a brutal relationship between a woman butcher and the man she loves; directed by JoAnne Akalaitis. Tues.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3; $8-$12; thru 5/6. **Interart Theater,** 549 W. 52nd (279-4200).

TOSCA 1943—Victorien Sardou's play; directed by Owen Rackliff; updated to Fascist Rome, with Martitia Palmer, Edward Baran, and Dan Lutzky. Wed.-Sun. at 8; $6; thru 5/13. **Classic,** 114 W. 14th (242-3900).

TRIPLE BILL—Jeffery S. Sult has written and directed the following: *Letter, Party,* and *Trialogue #2.* Wed.-Sat. at 8; $5; thru 5/19. **American Theater of Actors,** 314 W. 54th (580-2350).

VIVA LA DIFFERENCE!—A collection of short plays about male/female relationships by John Kalinowski. Fri. & Sat. at 8; $6; 5/4 & 5. **Storefront Blitz,** 506 W. 42nd (244-3575).

VOORHAS—Paul Mones's play about confrontations between violent urban youth and lost adults; directed by the author. Wed.-Sat. at 8; thru 5/5. **Apple Corps,** 601 W. 51st (664-0027).

WITHOUT HEROES—Alice Eve Cohen's play, told from a child's point of view, about an incestuous relationship; directed by Karen Ludwig. Thurs.-Sun. at 8; $4; 5/3-20. **Theater for the New City,** 162 Second Ave. (254-1109).

ZASTROZZI, THE MASTER OF DISCIPLINE—George F. Walker's tale of the master criminal of Europe and his companions in crime. Thurs.-Sat. at 8, Sat. at 2; $6; 5/3-26. **Divine Theater** (Middle Collegiate Church), 50 E. 7th (477-0667).

NEW YORK TICKET SERVICE
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Monday, April 30

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—The Emerson String Quartet plays Mozart's String Quartet in C, K. 465, "Dissonant"; Tsontakis's String Quartet; Schubert's String Quartet in d, No. 14, "Death and the Maiden." Alice Tully Hall at 7:30. $13.50.

PETER SCHREIER, tenor, with pianist Walter Olbertz. Brahms, Mozart, Schubert. Carnegie Hall at 8. $8-$15.

MARC REGNIER, classical guitarist. Carnegie Recital Hall at 8.

LEO SMIT, pianist. Bach's "Well-Tempered Clavier," Book II. Symphony Space at 8. $5.

CHARLES STAPLES, pianist (N.Y. debut). Town Hall at 8. $3.

MI JA KANG, soprano, with pianist Kenneth Merrill. Vivaldi, Liszt, Rossini, Rodrigo, Falla, Korean songs. Merkin Concert Hall at 8. $8.

NEW YORK CAMERATA—Works by Zallman, Eisler, Campra, Mendelssohn. Church of the Ascension Parish Hall, 12 W. 11th St., at 8. $5.

JOHN LINDBERG, *bassist.* "*Trilogy of Works for* Eleven Instrumentalists." Public Theater, 425 Lafayette St. (598-7150), at 8. $5.

NEW YORK CHAMBER ORCHESTRA, Laurine Fox conductor. Hindemith, Mozart. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

LOU GRASSI QUINTET—Jazz. The Atrium at Citicorp Center, at 6. Free.

BROOKLYN COLLEGE JAZZ ENSEMBLE, Stafford Horne director. Brooklyn Center, Brooklyn College, at 12:15. Free.

BERNARD GOLDBERG, flutist/**MITCHELL VINES,** pianist. Brooklyn Center, Brooklyn College, at 8. $3.

Tuesday, May 1

NEW YORK PHILHARMONIC, David Zinman conductor; violinist Glenn Dicterow. Brahms's Violin Concerto; Prokofiev's Symphony No. 5. Avery Fisher Hall at 7:30. $6-$25.

MISHA DICHTER, pianist. Schubert, Brahms, Liszt. Carnegie Hall at 8. $8-$15.

KALICHSTEIN-LAREDO-ROBINSON TRIO—Haydn's Trio in E, Hob. XV: 28; Debussy's Trio in G (N.Y. premiere); Ravel's Piano Trio; Tchaikovsky's Piano Trio in a, Op. 50. 92nd Street Y at 8. $9.50-$12.50.

CHAMBER MUSIC SOCIETY—See 4/30.

DA CAPO CHAMBER PLAYERS—A program of premieres by Zwilich, Jaffe, Brehm, Greeson, Shatin Allen, Albert. Carnegie Recital Hall at 8. $8.50.

MARY KATHLEEN ERNST/DIMITRI TOUFEXIS, duo-pianists. Copland, Lutoslawski, Rach*maninoff, Larry Alan Smith (N.Y. premiere). Merkin* Concert Hall at 2. $4.50.

PAUL GREGORY, guitarist. Mozart, Handel, Bach, Biberian, Albeniz, Torroba. Merkin Concert Hall at 8. $7.50.

PRETENDERS/ALARM—Radio City Music Hall at 8. Sold out.

QUINTETTE DES SAISONS—J.C. Bach, Britten, Brahms, others. Piccolo Teatro of Casa Italiana, Columbia University, Amsterdam Ave. and 117th St. (280-2306), at 8. $4.

CAPRICORN—"*Through the Looking Glass.*" Readings from Lewis Carroll, with music by Bartók, Beethoven, Mozart, Steinbock, Chopin. St. Peter's Church, Lexington Ave. and 54th St., at 8. $4.

EDMUND NIEMANN, pianist. Music of Munson, Borden, Adams, Wolpe. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 7:30. Free.

SARAH ROTHENBERG, pianist. Works by Berg, Adolphe, Roslavetz, Messiaen, Mossolov. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

LISA MONHEIT, contralto/**ELIZABETH HASTINGS,** *pianist.* Handel, Strauss, Fauré, Elgar. Trinity Church, Broadway at Wall St., at 12:45. Free.

MUSIC LIVE!—A political rock concert and open jamming with audience musicians. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

MAXINE SULLIVAN, jazz-swing vocalist, with trio. Jazz at Leisure, Brooklyn College, at 2:30. Free.

CCNY VOCAL ENSEMBLE—Shepard Hall, Convent Ave. and 134th St., at 2. Free.

Wednesday, May 2

THE CLEVELAND ORCHESTRA, Erich Leinsdorf conductor; soprano Kathleen Battle. Bach's Cantata No. 202, "Wedding"; Mahler's Symphony No. 4. Carnegie Hall at 8. $9-$19.

VLADIMIR ASHKENAZY, pianist. Schubert, Schumann. Avery Fisher Hall at 8. $10, $15.

COLORADO STRING QUARTET—Mozart's Quartet in C, K. 465; Laderman's Seventh Quartet (world premiere); Beethoven's Quartet in e, Op. 59, No. 2. Alice Tully Hall at 8. $6.

KALICHSTEIN-LAREDO-ROBINSON TRIO—See 5/1.

EDWIN BARKER, double-bassist, with pianist David Deveau. Bloch, Schubert, Henze, Bottesini. Carnegie Recital Hall at 8. $6.

CHRISTOPHER FRITTELLI, pianist. Works by Mozart, Brahms, Chopin, Mussorgsky. Merkin Concert Hall at 8. $7.50.

SANDOR VEGH, violinist/**ANDRAS SCHIFF,** pianist. Bartók's Sonata No. 2; Beethoven's Sonata in c, Op. 30, No. 2; Bartók's Sonata No. 1. Metropolitan Museum at 8. $8.

YASHA KOFMAN, guitarist. Bach, Giuliani, Couperin, Villa-Lobos, Lauro, Barrios, others. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $6.

UDO REINEMANN, baritone (N.Y. debut). Town Hall at 6. $3.

PRETENDERS/ALARM—See 5/1.

TOOTS THIELEMANS QUARTET/ASTRUD GILBERTO AND PAULO JOBIM/ADAM MAKOWICZ AND GEORGE MRAZ—Jazz. N.Y.U. Loeb Student Center, LaGuardia Place at Washington Square South (598-3757), at 8. $7.

JON HENDRICKS, jazz singer and lyricist. Midtown Jazz at Midday. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

CALLIOPE, with the Ananda Dancers. Springtime music and dance from the Renaissance. Christ Church, Park Ave. at 60th St., at noon. Free.

EDITH HALL, pianist/**WALTER MACWILLIAMS,** clarinetist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

CUNY COMPOSERS—20th-century chamber music, with works by Aldag, Biondi, Campbell, Carrabre, Finley, Gamson, Inwood, Jazwinski, Kassel, Porter, Zorman. CUNY Graduate Center, 33 W. 42nd (790-4554), at 8. Free.

CONCERT ARTISTS GUILD AUDITIONS FINALS—Seventeen young artists perform. Carnegie Recital Hall, 10-4. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

BOB TELSON, composer/**JON HAGAN,** saxophonist. New music for synthesizer, percussion, and voice. P.S. 122, 150 First Ave. at 9th St. (477-5288), at 8. $4.

LARK TRIO—Baroque trios for flute, bassoon, and oboe by Vivaldi, Telemann and Haydn. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn Heights (834-8794), at 12:30. Free.

ALEXANDER KOUGUELL QUARTET—Bach, Klengel, Aeschbacher, Kousnetzoff. Lehman College, Music Bldg., Bedford Park Blvd. West, Bronx, at 12:30. Free.

BROOKLYN COLLEGE—At 12:15, the Brooklyn College Chamber Chorus, in "Josquin and His Followers"; free. At 8: the Brooklyn College Percussion Ensemble, in a new work by Hoffer, featuring the American Saxophone Quartet; $3.

Thursday, May 3

NEW YORK PHILHARMONIC, Gunther Herbig conductor; tenor Peter Schreier, hornist Philip Myers. Britten's Serenade for Tenor, Horn, and Strings; Bruckner's Symphony No. 9. Avery Fisher Hall at 8. $6-$25. Note: open rehearsal of this program Thurs. only, at 9:45 a.m. $3.

I MUSICI, with violinist Pina Carmirelli. Vivaldi's Concerti in c, in B-flat, in e, and *The Four Seasons.* Carnegie Hall at 8. $8-$15.

MUSIC FROM MARLBORO—Haydn's String Quartet in f; Barber's *Dover Beach;* Beethoven's *Scottish Songs;* Brahms's Trio in E-flat. Metropolitan Museum at 8. $8.

BERENICE LIPSON-GRUZEN, pianist. Mozart, Beethoven, Debussy, Chopin, 92nd Street Y at 8. $8.

IOAN CRISTA, violinist (N.Y. debut), with pianist Theodore Ganger. Enesco, Mozart, Brahms. Alice Tully Hall at 8. $6-$8.

MEYER KUPFERMAN—Two "mini concerts" entitled "Music by My Friends, No. 8" and "Music by Meyer Kupferman." Premieres by Gideon, Cory, Tower, Ghezzo. Mr. Kupferman will play the clarinet, with guest artists. Carnegie Recital Hall at 8. $7.

MARY LOUISE BOEHM, pianist, with violinists Kees Kooper, Nannette Levi, violist Paul Doktor, cellist Michael Rudiakov, soprano Cheryl Kanfoush. Gottschalk, MacDowell, Heinrich, Beach, Schelling, Still. Merkin Concert Hall at 8. $8.

PRETENDERS/ALARM—See 5/1.

BLOOMINGDALE CHAMBER ORCHESTRA, George Marriner Maull conductor; violinist Jaime Laredo, cellist Sharon Robinson. Haydn, Vivaldi, Fauré. At Trinity School, 101 W. 91st St. (663-6021), beginning at 6:30 with a cocktail pary, music at 7:30, and a buffet supper following. $40-$250. Benefit for Bloomingdale House of Music.

LAS VOCES HISPANAS—Songs from Spain and Latin America by Mompou, Guarneri, Longas, Ponce, Ginastera, Granados, Barbieri. Center for Inter-American Relations, 680 Park Ave. (249-8950), at 8. $8.

DAVID HYKES AND THE HARMONIC CHOIR—New music based on ancient and medieval sacred chant. Alternative Museum, 17 White (966-4444), at 8. $7.

UTACO KNOWLES, pianist. Piano music by Frederick Nietzsche. Serra-Di Felice Gallery, 295 Lafayette (334-8192), at 8. Free.

VISIONS BEYOND—Includes music, dance, visual arts. With Juliet Du Mont, Takako Takase, Hinton Battle, Pantera, Peter Wallach, Michael Spano, Peter Siegel. Ohio Theater, 59 Greene St. (673-2207), at 8. $7. Open for viewing at 6.

Friday, May 4

THE CLEVELAND ORCHESTRA, Erich Leinsdorf conductor; violinist Daniel Majeske, violist Robert Vernon, cellist Stephen Geber, oboist John Mach. Bach's Concerto in c for Violin and Oboe; Stravinsky's Symphony in Three Movements; Strauss's *Don Quixote.* Carnegie Hall at 8. $12-$20.

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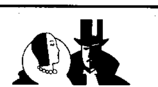

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MUSIC & DANCE

NEW YORK PHILHARMONIC—See 5/3. At 2.

A MUSICAL SOIREE—Telemann's cantata "The School Master," performed by members of the Choir of the Cathedral Church of St. John the Divine; works by Purcell, Beethoven, Schumann, performed by Ma Prem Alimo, William Blossom, Christine Soder, others. House of the Redeemer, 7 E. 95th St. (865-8400), at 7:30. Followed by dessert and coffee. $10-$40, to benefit the Cathedral School's music program.

NEW YORK WOODWIND QUINTET—Music of Schoenberg, Brahms. Carnegie Recital Hall at 8. $8.50.

AL JARREAU, jazz vocalist. Radio City Music Hall (757-3100), at 8. $12.50-$22.50.

HOLLY NEAR WITH INTI-ILLIMANI—"Singing for Peace in the Americas"—music of the Andes. Felt Forum, Madison Square Garden, at 8. $10-$15.

MUSICA HISPANA, with performers including Elizabeth Acosta, Brenda Feliciano, Monica Ramirez, Thelma Ithier, directed by pianist Pablo Zinger. Ramirez, Quispe (premieres), Astol, Feire, Casals, Obradors, others. CAMI Hall, 165 W. 57th St. (662-3811), at 8. $8.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

VISIONS BEYOND—See 5/3. Tonight, with Sheila Kaminsky, Marlene Pennison, Bill Crosby, Tom Patrick, Anthony Coleman.

NAZARETH ACADEMY WOMEN'S CHOIR—Lincoln Center Plaza at 12. Free.

PEDRO BAEZ, guitarist. Classical music and Argentine folk music. Pleiades Gallery, 164 Mercer St. (226-9093), at 8. $3 contribution.

NEW YORK CONCERTINO ENSEMBLE, Theodore Platt director. "A Celebration of English Musick." Purcell, Boyce, Jenkins. French Church, 126 W. 16th St. (932-2696), at 8. $9; in advance, $8.

LOREN SCHOENBERG, tenor saxophonist. Jazz at Noon—a luncheon jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

GHOLAMHOSSAIN ATAIE, with Kavous Nabatt Ali, Bahram Sadeghian, Shahab Ebrahimi. Music of Persia. Alternative Museum, 17 White St. (966-4444), at 8. $7.

ELIZABETH HICKS, flutist. Lincoln Center Library at 4. Free.

MANHATTAN SYMPHONY ORCHESTRA, David Gilbert conductor; flutist Hae Kyung Lee, saxophonist Evan Tate. saxophonist. Kabalevsky's Overture to *Colas Breugnon;* Reinecke's Flute Concerto in D; Ulben's Concertino for Alto Saxophone; Scriabin's *Poem of Ecstasy.* Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA, Lukas Foss conductor; Beethoven's "Egmont" Overture; Marches for Winds; Grosse Fuge; Symphony No. 5. BAM at 8. $6-$12.50.

METRO ORCHESTRA, Marcel De Taranto conductor; French-hornist Debra Sandoval. Beethoven's "Egmont" Overture; Mozart's Horn Concerto No. 4; Schubert's "Unfinished" Symphony. "Triumphal March" from Verdi's *Aida.* Erasmus Hall High School and Academy of Arts, 911 Flatbush Ave., Brooklyn, at 7:30. $4.

Saturday, May 5

THE CLEVELAND ORCHESTRA, Erich Leinsdorf conductor; pianist Emanuel Ax. Bach's Sinfonia, BWV 248; Mozart's Piano Concerto in G; Schumann's Symphony No. 3, "Rhenish"; Overture to Wagner's *Tannhäuser.* Carnegie Hall at 8. $9-$19.

NEW YORK PHILHARMONIC—See 5/3.

L'ENSEMBLE—"Silence and Metaphor," by George Calusdian (premiere), inspired by the poetry of William Bronk; Joshua Rifkin conductor; the composer as pianist. also the premiere of Seymour Barab's *Perpetua Mobilia.* Alice Tully Hall at 8. $5-$10.

CHICO FREEMAN, saxophonist. New, original jazz compositions. Carnegie Recital Hall at 8:30. $8.50.

ROGER LOW, cellist. Carnegie Recital Hall at 5:30. $5.50.

SLAVIC SPRING CONCERT—Classical and folk Slavic music. Carnegie Recital Hall at 2. $8.

SINE NOMINE SINGERS, Harry Saltzman conductor. "Madrigals and Villancicos"—Monteverdi's "Ecco Silvio" and Spanish Renaissance music. Merkin Concert Hall at 9. $8.

AL JARREAU—See 5/4.

JANE IRA BLOOM QUARTET—Jazz. Market at Citicorp Center at 6. Free.

NADEEM DLAIKAN, with George Basil and Sharbel Saab. Folk music and dance of Lebanon. Alternative Museum, 17 White St. (966-4444), at 8. $8.

ROBIN HOLCOMB—Premiere of new compositions for solo piano and quartet. Roulette, 228 W. Broadway (219-8242), at 9. $5.

RAY DRUMMOND TRIO—Jazz. Manhattan Healing Arts Center, 386 Broadway (685-4786), at 9 and 11. $8.

MARA MIROPOLSKAYA, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

YOUNG ARTISTS CONCERT—Lincoln Center Library at 2:30. Free.

VISIONS BEYOND—See 5/3. Tonight, with Marlene Pennison, Albert Reid, Michiyo & Dancers, Bill Crosby, Peter Wallach, New York Consort Percussion Quartet. Today at 2, program to be announced.

ELIOT FISK, guitarist/**PAULA ROBISON,** flutist/ **SCOTT NICKRENZ,** violist. Haydn, Bach, Molina, Debussy, Falla, Turina. BAM at 8:30. $7.

QUEENS COLLEGE ORCHESTRAL SOCIETY, Martin Canellakis conductor; pianist Jon Klibonoff; Senator Manny Gold guest conductor. Schubert, Rachmaninoff, Tchaikovsky, Liszt. Colden Center, Queens College, Kissena Blvd. and LIE, Flushing (793-8080), at 8:30. $7-$9. $25 includes benefit reception at 6:30 at the Faculty Club.

BROOKLYN PHILHARMONIC—See 5/4.

FREDDIE HUBBARD, trumpeter, with CCNY Jazz Bands, Ed Summerlin director. Aaron Davis Hall, CCNY, 134th St. and Convent Ave., at 8. $4-$8.

LEHMAN COLLEGE COMMUNITY BAND, Jerome Sala conductor; pianist Ruby Hyatt. Bizet, Tchaikovsky, Gershwin, Mancini, Kay, Anderson, Handy, Sousa. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8211), at 8. Free.

Sunday, May 6

AMERICAN SYMPHONY ORCHESTRA, Moshe Atzmon conductor; pianist Ivan Moravec. Messiaen's *Et exspecto resurrectionem mortuorum;* Prokofiev's *Romeo and Juliet* Suite; Beethoven's Piano Concerto No. 4. Carnegie Hall at 3. $6-$15.

CLEVELAND ORCHESTRA, Erich Leinsdorf conductor. Beethoven's Symphonies No. 6 and No. 7. Avery Fisher Hall at 3. $20.

MENDELSSOHN CLUB OF PHILADELPHIA, Tamara Brooks conductor; New School of Music Orchestra; mezzo-soprano Linn Maxwell, tenor Curtis Rayam; baritone David Arnold. Schoenberg's *Friede auf Erden;* Persichetti's Symphony No. 4, Op. 51; Mendelssohn's *Walpurgisnacht.* Carnegie Hall at 8. $7, $12.

TATIANA TROYANOS, mezzo-soprano. Rossini, Ravel, Mozart, Berlioz, Berg, Mahler. 92nd Street Y at 3. $11-$15.

DAVID SYME, pianist (N.Y. debut). Bach, Muczynski (U.S. premiere), Chopin, Beethoven, Liszt. Alice Tully Hall at 3. $8-$12.

DA VINCI PLAYERS—Music of Mozart, Beethoven, Feldman, Schubert. Carnegie Recital Hall at 8:30. $7.

RONALD SADOFF, pianist. Carnegie Recital Hall at 5:15. $5.50.

CHAMBER SOUND—Paul Clive, conductor. Couperin, Ravel, Villa-Lobos, Dvorak, Roseman (premiere). Merkin Concert Hall at 8. $6.

49TH YOUNG MUSICIANS CONCERT—Carnegie Recital Hall at 1:30. $3.

AL JARREAU—See 5/4.

VIRTUOSI QUINTET—Works by Farkas, Carter, Hindemith, Ravel. New-York Historical Society, 77th St. and Central Park West (362-4584), at 3. $2.

"SPRING CONCERT"—Part of "The Flowers That Bloom in the Spring" festival (see also Children's events, page 117). Downtown Chamber Players, Mimi Stern-Wolfe conductor-pianist. Works by Dvorak, Strauss, Michaelson, Hemenway, Abrams. "Baroque cuckoos on harpsichord." Theater for the New City, 162 Second Ave. at 10th St. (254-1109), at 3. $5, children $2.50.

YOUSSEF RAKHA OSIRIS LATIN JAZZ QUINTET—With tapdancer Tina Pratt. Jazz Center of New York, 380 Lafayette St. (924-5026), at 3. $5.

BROSS TOWNSEND TRIO—Jazz. With Dakota Staton. The Dairy, Central Park at 64th St., east of the Carousel, just north of Wollman Rink, at 1. Free.

ALHAMBRA—Sephardic songs of Spain and the Middle East. Alternative Museum, 17 White St. (966-4444), at 7. $7.

ARS MUSICA CHORALE, Joyce Keshner conductor. "Songs of Love and War, madrigals and moderns." JASA, 40 W. 68th St. (724-3200), at 2. $1.

LINDA D'VALLEY, singer, with pianist Francisco Bello Cairo. Songs of Colombia, Venezuela, Mexico, Puerto Rico, Brazil, Italy, United States. Museum of the City of New York, Fifth Ave. and 103rd St., at 2. $3.

PANDIT PRAN NATH—Morning ragas, with accompanying tabla and tambouras. DIA Art Foundation, 6 Harrison St. (925-8270), at 11 a.m. $8.

VISIONS BEYOND—See 5/3. Tonight, Juliet DuMont, Sheila Kaminsky, Hinton Battle, Tom Patrick, Pantera. Also at 2: Gael Stepanek, Linda Kohl, Hinton Battle, Peter Wallach.

MUSIC & DANCE

BROOKLYN PHILHARMONIC—See 5/4. Today at 2.

ELIOT FISK, others. See 5/5. Today at 2.

WILLIAM BOLCOM, pianist/**JOAN MORRIS,** mezzo-soprano. American songs. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 3. $10.

ALICE ARTZT, guitarist. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 1. $7.

CONCERTINO ENSEMBLE—Lully, Telemann, Vivaldi. Wave Hill, Independence Ave. and 252nd St. (549-2055), at 3. $7.

BROOKLYN COLLEGE—At 2, the Conservatory Orchestra; $4. At 8, pianist Alexander Kuzmin; $5.

LAURIE FRIEDMAN, clarinet/**SUSAN CARLSON,** flute, with pianist Christopher Sanborn. Brahms, Rossini, Messiaen, Prokofiev. Brooklyn Music School Playhouse, 122 St. Felix St., Brooklyn, at 3. Free.

CONCERTS IN CHURCHES—Leslie Sixfin, pianist; violinist Liesel Soley. Beethoven, Brahms, Bartók, Ysaye. Christ and St. Stephen's, 122 W. 69th St., at 2:30. $5. . . Columbia University Collegium Musicum Consort: Soloists, chorus, orchestra, Wendy Powers director. Fairest Isle, Music From 17th-Century England. Corpus Christi, 529 W. 121st St., at 8. Free. . . Double Entendre. Bach, Kaderavek, Strauss, Kohler, Joplin. Metropolitan-Duane, 201 W. 13th St., at 3. $5. . . Riverside, the Drive at 120th St. At 3, U.C.C. Metropolitan Association Choir Festival. At 2:30, carillonneur James R. Lawson. Free. . . Regensburg Cathedral Choir of Boys and Young Men. Palestrina, Victoria, Bach, Mendelssohn, Schubert, Bruckner. St. Bartholomew's, Park Ave. and 51st St., at 4. $5. . . St. Peter's, Lexington Ave. and 54th St. At 2: "Fredome-Freedom," music by Barbour and Lowell, and American-Negro music. Also "The Legacy," tribute to Martin Luther King Jr., with the Triad Chorale, All-City Concert Choir, others. Coleridge-Taylor Perkinson conductor; $5, family $10. At 5: Jazz Vespers, with Eddie Bonnemere Orchestra, JESU Choir; offering. At 7: Jean Graff, vocalist, with pianist Sammy Benskin; $3.

Opera

ENGAGED!—Victorian comic opera, adapted from a play by W.S. Gilbert, with music by Sir Arthur Sullivan. Village Light Opera Group, at F.I.T., 227 W. 27th St. (243-6281). 5/4, 5/5 at 8; 5/6 at 2; $12. Matinee 5/5 at 2; $10.

THE BARBER OF SEVILLE, by Rossini. Brooklyn Opera Society production in English, performed by director Amy Trompetter's 40 puppet actors, with "synchronized" live singers. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn Heights (834-8794). 5/5 at 8; 5/6 at 4. $15; children to 12, $7.50. Also at Brooklyn College, 5/7 at 8.

PATIENCE, by Gilbert and Sullivan. Manhattan Savoyards. Queens College Colden Center, LIE and Kissena Blvd., Flushing (793-8080). 5/6 at 3. $13-$15.

PHILLIP MARSHALL, by Seymour Barab. Based on Dostoyevsky's *The Idiot,* this version takes the story to the post-Civil War South. Center for Contemporary Opera, Universalist Church, C.P.W. at 76th St. (874-0245). 5/6 at 8. $6.

LA GRAN SCENA OPERA CO. DI NEW YORK—This program of "respectful" parody stars Mme. Vera Galupe Borszkh (Ira Siff) and other desperate divas and their support group. "More Love, Sex, and Violence." Actors Playhouse, 100 Seventh Ave. So. (691-6226). 5/1, 4, 6, 8, 11 at 8. $15.

REGINA, by Marc Blitzstein. Opera Ensemble of New York, Ruth Bierhoff conductor. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 5/4, 9, 11, 16, 18, at 8; 5/6, 13, 20 at 3. $10-$14.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 5/6, Gilbert and Sullivan's *The Mikado.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

LA GALATEA, by Vittori. Mannes Camerata of the College of Music; fully staged production of this 1639 opera, with a Baroque orchestra. Christ Church, Park Ave. and 60th St. 5/4, 5 at 8. $8.

OPERATIC CONCERT, by soprano Charlae Olaker, mezzo-soprano Stephanie Boening, tenor Carlo Notaro. Regina Hall, 65th St. and Twelfth Ave. Brooklyn (232-3555). 5/6 at 4. Free.

Dance

New York City Ballet
At the State Theater, Lincoln Center

THRU JUNE 24—5/1 at 8: *Harlequinade* (2 acts), *Stravinsky Violin Concerto.* 5/2 at 8: *Moves, Sonatine, Serenade, The Concert.* 5/3 at 8: *Bugaku, Harlequinade* (2 acts). 5/4 at 8: *Jewels* (3 acts). 5/5 at 2: *Jewels* (3 acts). 5/5 at 8: *Goldberg Variations, Chaconne.* 5/6 at 1: *Moves, Sonatine, Chaconne, The Concert.* 5/6 at 7: *Bugaku, Harlenquinade* (2 acts).

American Ballet Theatre
At the Metropolitan Opera House

THRU JUNE 16—$8-$40. 4/30 at 8: *La Bayadère (The Kingdom of the Shades), The Little Ballet, Sinatra Suite, Graduation Ball.* 5/1 at 8: *Graduation Ball, The Leaves Are Fading, Paquita.* 5/2 at 2: *La Bayadère, The Little Ballet, Sinatra Suite, Graduation Ball.* 5/2 at 8: *Les Sylphides, Graduation Ball, Paquita.* 5/3 at 8: *La Bayadère (The Kingdom of the Shades), The Leaves Are Fading, Concerto.* 5/4 at 8: *Les Sylphides, Concerto, Paquita.* 5/5 at 2: *Symphonie Concertante, La Sylphide.* 5/5 at 8: *Concerto, La Sylphide.*

The Feld Ballet
At the Joyce Theater

THRU MAY 13—$20. 5/1 at 8: *The Real McCoy, Summer's Lease, Intermezzo.* 5/2 at 8: *Three Dances, Adieu, The Jig Is Up.* 5/3 at 8: *Three Dances, Summer's Lease, Straw Hearts.* 5/4 at 8: *Papillon, Pavement, Intermezzo.* 5/5 at 8: *Play Bach, Danzon Cubano, La Vida, Straw Hearts.* 5/6 at 2: *Papillon, Adieu, The Consort.* 5/6 at 7:30: *The Real McCoy, Intermezzo, The Jig Is Up.*

Other

BANDO TAMASABURO V—Grand Kabuki's most famous female impersonator in a series of solo dances. Japan House, 333 E. 47th (759-0588). 5/4-11 at 8 (5/6 and 9, also at 2). $30.

JOHANNA BOYCE—The Kitchen, 59 Wooster St. (925-3615). 4/30, 5/1 at 8:30. $6.

DEBORAH CARR AND LISE GREER—Joint evening of these choreographers' works. Emanu-El Midtown Y, 344 E. 14th (673-2207). 5/5, 6 at 8. $6.

CRYSTAL PROJECT—An evening of dance and theatre choreographed by Sat Hon. Cash Performance Space, 10 E. 18th St. (924-7882). 5/4, 5 at 8. $7.

FRONTLINE—Dance and social commentary by Craig Bromberg, Sally Silvers, Stephanie Skura. P.S. 1, 46-01 21st St., L.I.C. (784-2084). 5/5, 6, at 3. $4.

SHEILA KAMINSKY AND DANCERS—Two collaborative dance/theater works: *Don't Park That Thing There!* and *John Somebody.* Ohio Theater, 59 Greene St. (673-2207). 5/4, 6 at 8. $7.

KIKUKO MORIYA MODERN DANCE CO.—OFF Festival, at Playhouse 46, 423 W. 46th St. (246-7277), 5/1-5 at 8; $10. Also Port Authority Bus Terminal, 5/2 at noon. Free.

MANHATTAN FESTIVAL BALLET—Anna Sokolow's *Tryptich,* with music by Beethoven, Bloch, and Scriabin, is featured. Emanu-El YM/YWHA, 344 E. 14th St. (673-2207). 5/12, 13; 5/26, 27 at 8. $10.

SINGLES AND DOUBLES—By Diane Coburn Bruning, Catherine Hondorp, Naomi Mindlin. Lincoln Center Library. 4/30, 5/1 at 4. Free.

NOVENSEMBLE—Joan Lombardi Dance Company and the Cordier Ensemble with a premiere of *Contrasts,* a fusion of folk and modern dance, and other works. Symphony Space, 5/3-5 at 8. $10, $8 in advance.

JUDITH REN-LAY—Premiere of *Minor Venom,* a romantic struggle with snakes. Performance Space 122, 150 First Ave. (477-5288). 5/4-6 at 9. $5.

LARRY RICHARDSON DANCE FOUNDATION—*Kin, This Unkind House,* in repertory. Dance Gallery, 242 E. 14th St. (685-5972). 5/3-6, 10-13-17-20 at 8. $10.

RIVERSIDE DANCE FESTIVAL—5/2, 4 at 8, 5/6 at 2: Codanceco/Nancy Duncan. 5/3, 5, 6 at 8: The Solomons Company/Dance. Riverside Church, the Drive at 120th St. (864-2929). $6.50.

KATHY ROSE—*Strange Ditties,* a mix of dance and cartoon. St. Mark's Church, Second Ave. and 10th (674-8112). 5/3-6 at 8:30. $4.

RUSH DANCE—Six-member company dances works by director Patrice Regnier. At Home, 392 Broadway (473-4602). 5/4, 5 at 8. $7.

SOUNDANCE—New dance and music company. Premiere is 5/4 at 8 in Cooper Union's Great Hall, 7th St. and Third Ave. Also at Cunningham Studio, 463 West St. 5/8, 9 at 8:30. $6 (673-0936).

DAVID STEIGER WOLFE AND MARIANNE GOLDBERG—*Sand Hill Suite, Degrees of Freedom,* with six dancers. Merce Cunningham Studio, 463 West St. (924-0077). 5/3-5 at 9. $6.

ADRIENNE ALTENHAUS AND BETSY HULTON—Premieres of *Oral Satisfaction* and of *Windowlife.* Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 5/3-5 at 8, 5/6 at 3. $6.

TESTWORKS—New works by Anthony Stafford; *Moondrunk* and *Ein Todesfal.* At Home, 392 Broadway (473-4602). 5/4, 5. $7.

CHRISTALIA VOLAITIS AND CAROL PAGE—Premiere of *Synapse* and other dances. Eden's Expressway, 537 Broadway (989-0316). 5/3-5 at 8, 5/6 at 3. $5.

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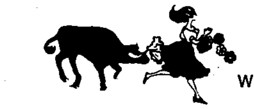

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

RICHARD ANUSZKIEWICZ—"The Temple Series"—paintings inspired by a recent trip to Egypt, thru 5/12. Graham Modern, 1014 Madison (535-5767).

JAMES BOHARY/DON DE MAURO—Abstract paintings/Portraits. 5/4-6/1. Stone, 48 E. 86th (988-6870).

JUDY CHICAGO—A retrospective of work from 1973-1983, 5/5-26. ACA, 21 E. 67th (628-2440).

GIORGIO DE CHIRICO—Paintings, drawings, sculpture, jewelry, prints; thru 5/31. Silberberg, 16 E. 79th (861-6192).

TONY DELAP—Monochromatic paintings on irregularly-shaped canvases, plus drawings and sculptures, thru 5/19. Elkon, 1063 Madison (535-3940).

HOWARD HODGKIN—Elements of landscape in abstract paintings, all on wood panels, by a British artist, thru 5/10. Knoedler, 19 E. 70th (794-0550).

RALPH HUMPHREY—New paintings with less crusty surfaces, more natural colors, thru 5/12. Willard, 29 E. 72nd (744-2925).

MICHIO IHARA—Sculpture composed of bundled stainless steel rods, 5/1-6/1. Staempfli, 47 E. 77th (535-1919).

FERNAND KHNOPFF—Figurative paintings by a member of the Belgian Avant-Garde, thru 6/28. Friedman, 26 E. 82nd (794-8950).

LABARTHE—Surrealist landscape paintings, thru 5/5. Di Mauro, 49 E. 96th (831-2999).

JULIO LARRAZ—Recent paintings, 5/2-6/16. Haime, 1000 Madison (772-7760).

MALCOLM MORLEY—New paintings and watercolors, thru 5/5. Fourcade, 36 E. 75th (535-3980).

EMIL NOLDE—Selected paintings and watercolors by this German Expressionist, thru 6/30. Sabarsky, 987 Madison (628-6281).

PICASSO—"The Last Prints"—selections from the series of 156 etchings, thru 6/29. Browne, 1018 Madison (772-6222).

MAN RAY/IRA COHEN—Etchings and lithographs/A retrospective of photographs. Thru 5/26. Lessing, 130 E. 82nd (288-6701).

ELENA SISTO—Paintings that emblematize experiences and emotional states, thru 5/19. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

SUSANNE SLAVICK—New paintings, thru 5/5. Davidson, 43 E. 78th (734-6702).

WILLIAM STEIG/JEANNE STEIG—Drawings by a *New Yorker* cartoonist/Sculpture. Thru 5/12. Schiller-Wapner, 36 E. 61st (758-0329).

WALASSE TING—Recent paintings, thru 5/26. Lefebre, 47 E. 77th (744-3384).

WILLIAM WILKINS—Landscape, figurative and still life paintings, thru 5/5. Mathes, 851 Madison (249-3600).

JAMIE WYETH—Recent oil paintings, watercolors and drawings influenced by the artist's life on his farm in Delaware and his house on Monhegan Island, Maine; 5/2-24. Coe Kerr, 49 E. 82nd (628-1340).

ADJA YUNKERS—Intaglios and lithographs together with the book, "Blanco," made in collaboration with the poet Octavio Paz, thru 5/19. CDS, 13 E. 75th (772-9555).

57th Street Area

KENNETH APTEKAR—Paintings concerned with the relationship between objects and space, all 2′ x 2′, in oil and wax, thru 5/23. Deutsch, 20 W. 57th (765-4722).

ILYA BOLOTOWSKY—Paintings from five decades, thru 5/5. Washburn, 42 E. 57th (753-0546) and 113 Greene (966-3151).

MICHAEL BOYD—Large-scale paintings based on a grid, composed of several panels, thru 5/4. Zarre, 41 E. 57th (752-0498).

JACKIE BROOKNER—Bronze sculpture, thru 5/19. Oscarsson Hood, 41 W. 57th (750-8640).

HAROLD BRUDER—Large-scale paintings and works on paper, thru 5/5. Armstrong, 50 W. 57th (582-8581).

HARRISON BURNS—Large mixed-media works on canvas, thru 5/12. Iolas-Jackson, 52 E. 57th (755-6778).

ARTHUR CADY—A memorial exhibition, thru 5/9. Fischbach, 29 W. 57th (759-2345).

LARRY COHEN—Oil paintings of interiors looking out onto landscapes, thru 5/5. Heesy, 50 W. 57th (245-1420).

GIORGIO DE CHIRICO/WILLIAM EGGLESTON—Post-metaphysical and baroque paintings, from 1920-1970/24 dye transfer photographs of Elvis Presley's mansion, "Graceland." Thru 5/19.

DOROTHY DEHNER—Recent sculpture and works on paper, 5/5-30. Sachs, 29 W. 57th (421-8686).

SAM FRANCIS—Recent, large-scale monotypes, thru 5/19. Alexander, 20 W. 57th (757-3721).

ARTHUR GIBBONS—Collage-like sculptural compositions of painted steel, thru 5/19. Emmerich, 41 E. 57th (752-0124).

SIDNEY GOODMAN—Large-scale oil paintings, thru 5/17. Dintenfass, 50 W. 57th (581-2268).

WILLIAM L. HANEY—Figurative paintings with a variety of events going on in each one; works on paper, thru 5/12. French, 41 W. 57th (308-6440).

DOUGLAS HIGGINS—Paintings and drawings using the shapes and colors of Greek vases, Roman sculpture and frescoes, 5/1-6/2. Siegel, 24 W. 57th (586-0605).

ANGELO IPPOLITO/EWALD MATARE—Paintings/Sculpture and woodcuts. Thru 5/23. Borgenicht, 724 Fifth (247-2111).

JOHN KANE—"Modern" folk paintings, by an artist who died in 1934; thru 5/25. St. Etienne, 24 W. 57th (245-6734).

ELLSWORTH KELLY—Wood sculpture, 5/2-6/2. BlumHelman, 20 W. 57th (245-2888).

FRANZ KLINE—Black and white abstract paintings and drawings, 5/1-6/9. Del Re, 41 E. 57th (688-1843).

WILLIAM KORTLANDER—Landscape paintings of the ridges and hills of southern Ohio, 5/1-6/2. Haber Theodore, 24 W. 57th (541-9393).

LEON KRIER—Urban designs and architectural drawings for such projects as the Berlin Tegel Plan and London's South Bank, 5/3-26. Protetch, 37 W. 57th (838-7436).

IDA LORENTZEN—Figurative paintings by an artist who lives in Norway, thru 5/23. De Nagy, 29 W. 57th (421-3780).

KIM MACCONNEL/MELISSA MILLER—New paintings plus rediscovered and reworked furniture/Humorous animal and landscape paintings. Thru 5/19. Solomon, 724 Fifth (757-7777).

LOUISA MATTHIASDOTTIR—Landscapes and cityscapes of Iceland, thru 5/16. Schoelkopf, 50 W. 57th (765-3540).

JOAN MIRO—Cast bronzes and ceramic sculptures, thru 5/26. Pace, 32 E. 57th (421-3292).

HENRY MOORE—Recent bronze sculpture and prints, 5/4-6/2. Rosenberg, 20 W. 57th (757-2700).

GEORGE SEGAL—New sculpture, thru 5/12. Janis, 110 W. 57th (586-0110).

T.L. SOLIEN—Figurative paintings, 5/1-6/2. Getler/Pall/Saper, 50 W. 57th (581-2724).

FRANK STELLA—Prints, thru 5/12. Pace Editions, 32 E. 57th (421-3237).

WILLIAM TUCKER—Bronze sculptures, plaster sculptures and drawings, 5/5-6/2. McKee, 41 E. 57th (688-5951).

TAKAKO YAMAGUCHI—New paintings, 5/1-26. Markel, 50 W. 57th (581-1909).

East Village

KEITH ACHEPOHL—Abstract watercolors, thru 5/25. Area X, 200 E.10th (477-1177). Wed.-Sun. 12-6.

AMARANTE—Large-scale figurative paintings with bright, tropical color, by a Brazilian artist, thru 5/15. Facchetti Burk, 328 E. 11th (477-3385). Wed.-Sat. 11-6, Sun. 1-6.

KATHLEEN GROVE—Wall-pieces of fractured household objects and various other forms, arranged as though spilling across the wall, thru 5/6. P.P.O.W., 216 E. 10th (477-4084).

CHERYL LAEMMLE—Paintings and an installation, thru 5/14. Sharpe, 328 E. 11th (777-4622).

WALTER ROBINSON—Paintings with nostalgic subject matter, thru 5/6. Piezo Electric, 437 E. 6th (505-6243). Tues.-Sun. 12-6.

FREDERICK SUTHERLAND—Sculptural interiors; thru 5/6. Garet, 204 E. 10th (475-8701).

SoHo and Tribeca

MAC ADAMS—Drawings and models for sculptural commissions, thru 5/22. Freidus/Ordover, 70 Greene (925-0113).

ANDREW HART ADLER—Figurative oil paintings, thru 6/2. Rosenberg, 115 Wooster (431-4838).

RICHARD BECKETT—Large works on paper, using charcoal, dry pigment, encaustic and collage, thru 5/19. Toll, 146 Greene (431-1788).

JUDITH BERNSTEIN—Expressionistic, large-scale charcoal drawings, thru 5/12. A.I.R., 63 Crosby (966-0799).

GARY BOWER/JOSEPH SANTORE—Abstract paintings showing this artist's interest in Chinese folklore/Recent paintings, abstract and small-scale, though handled in a monumental fashion. Thru 5/5. Thorp, 103 Prince (431-6880).

ROBERT COLESCOTT—Colorful, figurative paintings that take a humorous look at good, old-fashioned vices, thru 5/5. Semaphore, 462 W. Broadway (228-7990).

BRETT DE PALMA—Paintings that make reference to Cubism and various other periods in art history, 5/5-6/2. Shafrazi, 163 Mercer (925-8732).

FRANK DIAZ—Oil paintings on paper with color that recreates the glow of stained-glass windows, thru 5/5. Condeso/Lawler, 76 Greene (219-1283).

DAN FLAVIN—A large, wall-applied installation of blue, green, pink and yellow fluorescent lights, thru 5/12. Castelli, 142 Greene (431-5160).

DAN FRIEDMAN—Post-Nuclearism: a special installation, thru 5/31. Red Studio, 301 Church (219-8239).

JEREMY GILBERT-ROLFE—Abstract paintings based on a grid, thru 5/19. Weber, 142 Greene (966-6115).

MICHAEL HAFFTKA—Large-scale, semi-abstract paintings populated by human figures with not quite human forms. Esman, 121 Spring (219-3044), thru 5/19/ Manes, 177 Prince (505-5722), thru 5/26.

RUTH HARDINGER/GORDON RAYNER—Collages of wire, lathe, fabric and paint on paper/Mixed-media paintings. Thru 5/19. Hutchinson, 138 Greene (966-3066).

MICHAEL HAYES/RODNEY WHITE—Paintings and works on paper/Five-foot-square drawings of displaced objects. Thru 5/13. Atlantic, 458 W. Broadway (228-0944).

ANTHONY HUFF—Oil paintings on canvas and paper, 5/1-19. 55 Mercer (226-8513).

NANCY KETCHMAN—Still life paintings, thru 5/6. Pindar, 127 Greene (533-4881).

JANNIS KOUNELLIS—Large drawings and sculptural works made of unexpected materials, 5/5-26. Sonnabend, 420 W. Broadway (966-6160).

CRAIG LANGAGER—"Gargoyles and Memorials"—recent sculpture, thru 6/2. Caldwell, 383 W. Broadway (966-6500).

ROBERT LONGO—Large-scale multi-paneled pieces juxtaposing a variety of images and materials, thru 5/26. Metro Pictures, 150 Greene (925-8335).

ROBERT MANGOLD—"Frame Paintings, 1983-1984"—five large-scale paintings that explore color; paintings on paper, thru 5/19. Cooper, 155 Wooster (674-0766).

KLAUS MOLLERS—Recent paintings, thru 5/5. Haber, 133 Greene (505-7800).

DON NICE—American iconography in representational paintings, thru 5/9. Hoffman, 429 W. Broadway (966-6676).

JIM NUTT—New black-and-white paintings, colored drawings, by this Chicago artist, thru 5/23. Kind, 136 Greene (925-1200).

CARL PALAZZOLO—Abstract paintings in various sizes, all triptychs, thru 5/19. Stoler, 13 White (966-5090).

SUZAN PITT—Paintings that contain art-historical references juxtaposed with images from comic strips, thru 5/19. Delahunty, 291 Church (226-2519).

OIS POLANSKY—Works in handmade paper, thru 5/16. Milliken, 98 Prince (966-7800).

M PRIDGEON—"Inside the Brain"—a multi-media installation, thru 5/26. Franklin Furnace, 112 Franklin (925-4671).

ARION RANYAK—Landscape paintings, thru 5/23. Soho 20, 469 Broome (226-4167).

ADE SAUNDERS—Painted bronze sculptures, thru 5/5. Brown, 100 Greene (219-1060).

ONATHAN SCOVILLE—Paintings that are broad, almost aerial views of landscapes reduced to archetypal images, thru 5/19. Condeso/Lawler, 76 Greene (219-1283).

M STARRETT—Paintings and drawings, 5/3-6/2. Concord, 451 Broome (925-2994).

ATTY STONE—Collages based on mythological characters, 5/4-23. Bowery, 121 Wooster (226-9543).

ICHARD THOMPSON/PAPO COLO—Representational paintings with themes based on American pioneer life/Psychologically expressive paintings, drawings and pastels. 5/5-6/2. Knowlton, 153 Mercer (431-8808).

HILIP TSIARAS—*New paintings, thru* 5/19. Bouckaert, 100 Hudson (925-6239).

AUL WALDMAN—Drawings, thru 5/5. Castelli, 420 W. Broadway (431-5160).

Other

IVIEN ABRAMS—Paintings with zig-zagging lines on shaped canvases, 5/1-25. Ross, 162 W. 56th (307-0400).

HOMAS BANG—Vessel-shaped sculptures in blown glass, thru 5/5. N.Y. Experimental Glass Workshop, 142 Mulberry (966-1808).

DUARDO CHILLIDA—*Etchings, woodcuts and dry* points by this Basque sculptor, thru 5/18. Martin, 213 E. 49th (980-8104).

NTONY GORMLEY—Seven life-size figures, made from lead, fiberglass, and plaster, thru 5/19. Ala, 32 W. 20th (675-3267).

NDO HIROSHIGE—Woodblock landscape prints, thru 5/19. IBM Gallery of Science and Art, Madison at 56th (407-6212).

AVID MCCULLOUGH—Paintings, drawings, and wall-reliefs, thru 5/24. Baum, 12 W. 37th (695-7200).

IARILLA PALMER/JAMES WANG—Primitive figuration in abstract paintings/Paintings with ambiguous images. Thru 5/24. Greenwald, 181 Mott (219-1642).

HARLES SEARLES/JAMES DUPREE—Painted wood and paper sculpture/Mixed-media pieces of painted glass, wood, and feathers. 5/4-25. Robinson, 36 W. 15th (206-8010).

RETCHEN DOW SIMPSON—Austere architectural space in paintings by an artist known for her *New Yorker* covers, thru 5/31. Ryan, 452 Columbus (799-2304).

GROUP SHOWS

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th (734-6300). Drawings, watercolors, and gouaches by Cezanne, Chagall, De Chirico, Motherwell, Pissaro, Pollock, others; thru 5/19.

HILDS—956 Madison (772-6606). Paintings and drawings by gallery artists, thru 6/23... Prints by American Regionalists, including Benton, Curry, Wood, others; 5/5-6/23.

ACADE—741 Madison (744-4997). "Flowers, Vegetables & Gardens," with works by de Langalerie, Sullivan, Villers; thru 5/5.

HIRSCHL & ADLER MODERN—851 Madison (744-6700). Works by 43 Skowhegan medal recipients, including Acconci, Dine, Johns, O'Keefe, Steinberg, Twombley, others; 5/2-31.

HOFFELD & CO.—1020 Madison (734-5505). Small paintings by Albers, Avery, Held, Katz, Matisse, others; 5/1-6/9.

MARBELLA—28 E. 72nd (288-7809). Works by artists who were in the Armory Show of 1913, including Beal, Davies, Luks, Sloan, others; 5/1-6/9.

SCHLESINGER - BOISANTE — 822 Madison (734-3600). A survey of American painting, with works by Bolotowsky, Castellon, Matulka, Solman, Tanning, others; thru 5/19.

SOLOMON & CO.—959 Madison (737-8200). Paintings by Diebenkorn, Frankenthaler, Leger, others; 5/1-31.

TAGHINIA-MILANI—1080 Madison (570-6173). "Calligraffiti," with works by Ernst, Haring, Hartung, Zenderoudi, others; 5/5-6/22.

57th Street Area

ALEXANDER—20 W. 57th (757-3721). "Icons of the Sixties"—prints by Albers, Artschwager, Hockney, Rivers, Ruscha, Thiebaud, others; thru 5/19.

DONSON—24 W. 57th (245-7007). Flemish and Dutch landscape prints and drawings by Brueghel, Rembrandt, Ruisdael, Saftleven, others; thru 6/30.

FITCH-FEBVREL—5 E. 57th (688-8522). Prints by French artists, including Degas, Lautrec, Redon, Vuillard, others; thru 5/1-6/30.

HERSTAND—24 W. 57th (664-1379). Surrealist works on paper by Dali, Ernst, Matta, Miro, others; thru 6/30.

SEGAL—63 E. 57th (486-2297). "Three From Arizona"—with works by Baker, Coe, Raburn; thru 5/22.

East Village

JUS DE POMME—338 E. 11th (674-5389). Inaugural show with works by Hackett, Harvin, Lawless, Lee, Wolfe; thru 5/6.

KENKELEBA HOUSE—214-16 E. 2nd (254-5269). "Affirmations of Life: The Opposite of a Nuclear Midnight," with works by Doner, Magid, Pinchbeck, others, thru 5/20.

PAINTING SPACE 122—409 E. 9th (777-8031). Paintings by Aldera, Coutour, Dillon, Moss; thru 5/19.

SENSORY EVOLUTION—443 E. 6th (505-9144). "Combat Zone," with works by Abrams, Dee, Radakovich, Tice, Wall, others, thru 5/6.

TRIBAL ARTS—84 E. 10th (982-4556). "Divine Horns: The Power of Nature in African Art," thru 5/5.

SoHo and Tribeca

ALTERNATIVE MUSEUM—17 White (966-4444). "What's Happening," contemporary art from California, Oregon, and Washington, thru 7/7.

ARTISTS SPACE—105 Hudson (226-3970). Installations by Bickerton, Hammond, Ladda, thru 5/5.

BRYERS—111 Greene (925-8058). Paintings by Basquiat, Borofsky, Gross, Haring, Longo, Munk, Salle, Winters; thru 5/26.

CUTLER—164 Mercer (219-1577). Works by Cvijanovic, Loughran, Shechet; thru 5/26.

DRAWING CENTER—137 Greene (982-5266). "Reading Drawings: A Selection from the Victoria and Albert Museum"—121 drawings, including works by Durer, Gainsborough, Hockney, Tintoretto, others; thru 7/28.

GALLOZI-LAPLACA—474 Greenwich (431-6231). "Abecedary," an invitational show of works on paper by Abdell, Chia, Cucchi, Rifka, others; thru 5/6.

HELLER—71 Greene (966-5948). A two-part exhibition of Venini Glass, 5/5-6/2.

JAPAN HOUSE—333 E. 47th (832-1155). Kosode: 16th-19th century textiles from the Nomura Collection, thru 6/17.

JORDAN-VOLPE—457 W. Broadway (505-5240). "Les Amis—American Painters in France, 1865-1890," with works by Knight, LaFarge, Picknell, others; 5/3-6/10.

MANHATTAN ART—81 Greene (219-2007). "Artpark at Manhattan Art," with projects by Borba, Burden, Lundberg, McGowin, Oppenheim, others; thru 5/26.

RED STUDIO—301 Church (219-8239). "Painters Paint Trays"—painting on serving trays by Amenoff, Chase, Diodato, Howard, Stephan, others, thru 5/31.

SERRA-DI FELICE—295 Lafayette (334-8192). Paintings by Blair, Connelly, Dalglish, Ontani, others; thru 5/12.

SOHO CENTER FOR THE VISUAL ARTS—114 Prince (226-1995). Works by Abrams, Church, Keever, Mollers; thru 5/12.

VISUAL ARTS—137 Wooster (598-0221). Works by Bath, Durning, Gentilcore; curated by Alice Adams; thru 5/27.

WARD-NASSE—178 Prince (925-6951). Paintings by Drucker, Shapiro, Tuckruskye; thru 5/10.

Other

ART GALAXY—262 Mott (966-0426). Works by Buchanan, Davis, Gluck, Ludlum, Passlof, Resnick; thru 5/5.

CITY—2 Columbus Circle (974-1150). Selections from the Queens Museum's Annual Juried Exhibition '84, curated by Henry Geldzahler; thru 5/18.

HUNTER COLLEGE—Lexington at 68th (570-5451). "The New York School at Hunter, 1950-1965" including works by Baziotes, Frankenthaler, Parker, Reinhardt, Smith, others, thru 5/10.

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P.S. 1—46-01 21st St., Long Island City (784-2084). "An Australian Accent"—works by three Australian artists—Parr, Tillers, and Unsworth; thru 6/10.

TOWER—45 W. 18th (620-0505). Political expression in figurative art, with works by Ahearn, Colescott, Jaffe, Kruger, Sherman, others, thru 5/19.

Photography

BERENICE ABBOTT/HARRY WILKS—"New York Images," thru 5/5. Levy, 40 Great Jones (473-7151).

AMERICAN INDIAN COMMUNITY HOUSE—164 Mercer (598-0100). Photographs by 24 Native American photographers, thru 5/26.

MARK BERGHASH—Portraits and nude figure studies, thru 5/25. Pfeifer, 825 Madison (737-2055).

HARRY CALLAHAN—Photographs of the artist's wife and daughter taken over a period of approximately forty years, 5/1-6/1. Zabriskie, 724 Fifth (307-7430).

SARAH CHARLESWORTH—Large-scale color and black and white photographs with imagery drawn from mass media sources, thru 5/6. Clocktower, 108 Leonard (233-1096).

JOHN COPLANS/NANCY HELLEBRAND—Portraits of people who are related/Multiple image portraits of the same person. Thru 5/26. Pace/MacGill, 11 E. 57th (759-7999).

BARON DE MEYER—Fashion portraits, 1910-1920; thru 5/12. Staley-Wise, 177 Prince (777-1590).

49TH PARALLEL—420 W. Broadway (925-8349). "Allocations"—photographs by Maggs, Pocock, Snow, Wood; thru 5/12.

ARNOLD GENTHE/GERTRUDE BLOM—Portraits, dance photographs, and autochromes/Photographs of the Maya. Thru 5/27. I.C.P., 1130 Fifth (860-1777).

ALISON GLIMM/MARK RUBIN—Photographs by both. Thru 5/27. Visual Arts, 137 Wooster (598-0221).

PAUL B. GOODE—Dance photographs and portraits, thru 7/31. Harkness Center, 4 E. 75th (570-1500).

LIGHT—724 Fifth (582-6552). Over 75 photographs by Margaret Watkins and members of her circle, thru 5/26.

PAUL MCDONOUGH—Black and white landscape and "street" photographs, taken in the United States and Europe, thru 5/17. Parsons School of Design, 66 Fifth (741-5667).

RAY K. METZKER—"City Whispers," black and white photographs of streets and alleys in Philadelphia and Chicago, 5/2-6/2. Miller, 38 E. 57th (319-1800).

BARBARA PFEFFER—Color photographs of Oriental Israelis, thru 5/10. Abraham Goodman House, 129 W. 67th (362-8060).

PHOTOCOLLECT—740 West End (222-7381). Fashion and celebrity photographs by Dahl-Wolfe, DeMeyer, Fenn, Hoyningen-Huene, Horst, thru 5/19. Closed Thurs.

BETTINA RHEIMS—Animal portraits by a French photographer, 5/1-25. Wolf, 30 W. 57th (586-8432).

CERVIN ROBINSON—Photographs of New York's landmark religious properties, thru 5/9. Municipal Art Society, 457 Madison (935-3960).

CHRISTOPHER SIPPEL—Photographs of New Jersey, thru 5/16. Puchong, 36 a Third Ave. (982-1811).

RODNEY SMITH—Black and white photographs of Israel and its people, thru 5/31. Cathedral of St. John the Divine, 1047 Amsterdam (678-6903).

SPANISH INSTITUTE—684 Park (628-0420). Photographs of the architecture of Jose Maria Jujol, an associate of Antonio Gaudi, 5/1-31.

EZRA STOLLER/JUDITH TURNER—Architectural views by both. Thru 5/5. Ledel, 168 Mercer (966-7659).

BRIAN WEIL—Photographs of murder victims in Miami, thru 5/22. Freidus/Ordover, 70 Greene (925-0113).

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . . Silk Roads/China Ships: 400 artifacts illustrating 2,000 years of commerce in goods, technology & art; thru 5/12. . . Bicycles and Dragons: Highlights China's Past and Present; thru 5/12. . . Ancestors: Four Million Years of Humanity; thru 9/9.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. . . Tibet, The Sacred Realm: Photographs 1880-1950; thru 5/27.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. The Work of Our Hands/The Resurgent Bronx; 5/4-7/19.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood. . . Second Western States Exhibition: The 38th Corcoran Biennial Exhibition of American Paintings; thru 5/13. . . Richard Smith's Deerbrook Sequence; thru 5/20. . . New Acquisitions of Contemporary Design; thru 6/24. . . Jim Dine: "Nancy Outside in July;" thru 7/1.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; seniors & students $1, free Tues. after 5. Embroidered Samplers; thru 5/27. . . Finished in Beauty: South West Indian Silver; thru 7/8. . . Circles of the World: Traditional Art of the Plains Indians; thru 7/15. . . Visual Space in Music: Drawings by John De Cesare; 5/1-8/5.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters. . . Picasso: The Last Years, 1963-1973; thru 5/13. . . Sculpture of Michael Singer, thru 6/3. . . Eduardo Arroyo's Chimney Sweep Series (1979-82); thru 6/3.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Thurs. noon-5, Tues. to 8. Closed Fri., Sat., major Jewish holidays. $2.50. Seniors and children $1.50. Israel in Antiquity. . . Coins Reveal. . . The Precious Legacy: Judaica Treasures from the Czechoslovak State Collections; thru 8/26. . . Image and Reality: Jewish Life in Terezin; thru 8/26.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art. . . Sculpture: New Acquisitions. . . Works of Art in Glass. . . Installation of the Pulpit by Karl Bitter. . . The Living Room from the Francis Little House, Designed by Frank Lloyd Wright. . . Egyptian Reinstallation: Phase III. . . Indian and Southeast Asian Sculpture; thru 5/31. . . Peach Blossom Spring; thru 6/3. . . Yves Saint Laurent: 25 Years of Design; thru 9/2. . . Paintings and Manuscripts from Prince Sadruddin Aga Khan; thru 10/14. . . Symbol and Substance in American Indian Art; thru 5/27. . . Balthus: A Retrospective; thru 5/13. . . William Merritt Chase, 1849-1916: Retrospective; thru 6/3. . . Sports in Ancient Greece. . . Design in America: The Cranbrook Vision (1925-1950); thru 6/17. . . New Galleries forAncient Near Eastern Art.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Byzantine Illustrated Manuscripts; thru 5/6. . . Twice Thirty Manuscripts for the Sixtieth Anniversary of the Morgan Library; 5/3-7/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. The Keene Eye: Selections from the American Folk Art Collections of Mr. & Mrs. James O. Keene; thru 6/17.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern. . . Arctic Art of the Eskimo. . . Tsa La Gi: The Cherokee of Oklahoma; thru 6/24.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Rod Serling: Dimensions of Imagination; thru 6/7. . . Lucille Ball: First Lady of Comedy; thru 9/13.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. . . The Old Met: A Memory of Opera on Broadway, thru 6/10. . . New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5. . . New Toy Gallery. . . Playbill: The Longest Run on Broadway; thru 6/10. . . Currier & Ives Navy; thru 6/17. . . New York on the Record: Photographs by Robert Sefcik; thru 9/3. **Minskoff Theatre Arcade,** 1515 Broadway. Show Stoppers: Great Moments of the American Musical; thru 9/5.

MUSEUM OF HOLOGRAPHY—11 Mercer (925-0526). Wed.-Sun. 12-6. $2.75; children & se iors $1.50. In Perspective, permanent exhibition the history and development of holography. . . C temporary Portrait Gallery. . . Holography Wor thru 6/3.

MUSEUM OF MODERN ART, 18 W. 54 (708-9400). Closed for expansion project until 5/1

NASSAU COUNTY MUSEUM OF FINE ART- Museum Drive, Roslyn, L.I. (516-484-9337). Tue Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. T Shock of Modernism in America: The Eight and A ists of the Armory Show; thru 7/29.

NATIONAL ACADEMY OF DESIGN—1083 Fi Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Su 12-5. (Free Tues. 5-8). $1.50. Painting in the Sout 1564-1980; thru 5/27.

NEW MUSEUM OF CONTEMPORARY ART 583 Broadway (219-1222). Tues.-Sun. 12-6, We 12-8 (free 5-8). $2.50; students & seniors $1.50, ch dren free. Earl Staley: 1973-1983; thru 5/20.

NEW-YORK HISTORICAL SOCIETY, Centr Park West at 77th St. (873-3400). Tues.-Fri. 11-5, S 10-5, Sun. 1-5. $2; children 75 cents. Shanties Skyscrapers: Robert L. Bracklow's Photographs Early New York; thru 5/6. . . The World of Tiffan The Neustadt Collect of Tiffany Lamps. . . New Yo and The China Trade; thru 8/26. . . The Adirondack A Wilderness Preserved; thru 6/3. . . The Cultur Pleasures of Eighteenth and Nineteenth Century Ne York: A Centennial Tribute to the Grolier Club; th 5/13. . . The Waldron Phoenix Belknap, Jr. Colle tion; thru 8/19.

NEW YORK PUBLIC LIBRARY—Central Researc Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10- some collections to 9. Early Banking in New Yor 1784-1831; thru 5/1. . . **Lincoln Center,** 111 An sterdam Ave. Places, Please: Broadway's Histori Theaters; thru 5/19. **Donnell Library,** 20 W. 53 St. The Rarest Kind of Best: antique toys and ra children's books; thru May. . . Measure for Measur drawings and sculpture by Fred Pasamanick; thru 5 15.

QUEENS MUSEUM, New York City Bldg., Flushin Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Co tribution suggested. Streamline Design: How the F ture Was; thru 5/6. . . Bruce Brooks: Wa Construction; thru 5/6. . . Images on a Page; thru 5 13. . . Photographs of New York's Chinatown; thru 5 13. . . The Queens Museum 1984 Annual Juried Exh bition; thru 5/18. . . Verbally Charged Images; thr 6/10.

STUDIO MUSEUM IN HARLEM—144 W. 125th S (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Su 1-6. $1; children, 50 cents. Faith Ringgold: Twent Years of Painting, Sculpture and Performanc 1963-1983; thru 9/4. . . Artists-in-Residence 1982-83: Terry Adkins, James Brown and Leo Waller; thru 7/5.

WHITNEY MUSEUM, Madison Ave. at 75t (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6 $2.50, seniors $1.25; free Tues. after 6. 20th-Centur American Art: Highlights of the Permanen Collection. . . Calder's Circus. . . Reflections of Na ture: Flowers in American Art; thru 5/20. . . Fiv Painters in New York; thru 6/17. . . Konrad Cramer 1888-1936; thru 5/20. **Whitney Museum at Phili Morris,** 42nd at Park (878-2550). Flowers in Fol Art; thru 5/9. . . **Downtown Branch,** Federal Hal National Memorial, 26 Wall St., (431-1620). Vision of Childhood: A Contemporary Iconography; thru 5/ 11.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000) 4/30: Old Master, Modern and Contemporary Prints On view from 4/25. 5/2 at 10 & 2: Coins. On vie from 4/28. **East,** 219 E. 67th St. (570-4141). 5/2 a 10 & 2, 5/3 at 10: Christie's Collectibles: The Con tents of the Raggedy Ann Antique Doll & Toy Mu seum. On view from 4/28.

DOYLE—175 E. 87th St. (427-2730). 5/5 at 9: House Sale (on the premises): The Payson Estate, Shelte Rock Road, Manhasset, New York. On view 4/28, 29 & 5/4.

PHILLIPS—406 E. 79th St. (570-4830). 5/2 at 1 Antique and Modern Jewelry. On view from 4/28. 5/ 2 at 7:30: The Gay Men's Health Crisis Art Auction On view from 4/29. 5/6 at 1: Circus Poster Benef Auction. On view from 5/3.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 5/ at 2: Sotheby's Arcade Auctions: The Estate of Doro thy Armour. On view from 4/26. 5/2, 3 at 10 & 2 19th- and 20th-Century Prints, Contemporary Prints and Old Master Prints. On view from 4/26. 5/4 at 2 Important French Furniture, Decorations, and Continental Ceramics. On view from 4/28. 5/5 at 2: Property from the Collection of Mrs. Charles Wrightsma (Removed from her Palm Beach Residence). On view from 4/28.

OTHER EVENTS

Happenings

INGLING BROS. AND BARNUM & BAILEY CIRCUS—The annual extravaganza, with lots and lots of clowns, aerialists, white tigers, elephants, music, animal trainers, and more. Madison Square Garden, thru 6/3 (564-4400). $6.50-$10.50, with children less at some. 5/2, 4 at 1:30, 7:30; 5/3 at 10:30, 7:30; 5/5 at 10:30, 2:30, 7:30; 5/6 at 1, 5:30; 5/8 at 10:30, 2:30.

AIRS AND SALES, and they come in all sizes this week: One of the big ones is the Park Ave. Festival, from 23rd to 32nd Sts., 11-dusk on 5/6. Art Deco is the theme, but Noúveau, country, and early-attic will be there too. Collectibles, antiques, Gershwin records, Dixieland jazz in the street, vintage clothing, and more. . . A small-scaled charmer is the 29th annual May Fair of Grace Church School, on 10th St. between Broadway and Fourth Ave., 5/5, rain or shine. Both in the street and in the school buildings, you'll find books, new clothes, toys, house gifts, second-hand things, and lots to munch on, too. And if you win the raffle, you get to go to Jamaica; admission's $1; 50 cents for children. . . The Asian-Pacific American Heritage Festival is 5/5, noon-7, in Lin*coln Center's Damrosch* Park. "Our Children, Our Future," is the theme, and there'll be martial arts, foods, theatre, dance, music, crafts, and games. Rain date is 5/13. . . Central Park's yearly Go Fly A Kite day is 5/6, in Sheep Meadow 1-4. There'll be competitions for largest, smallest, highest, and so on. Take your own kite, or buy one there. . . The Mother's Day Crafts Festival begins a week earlier, 5/5-6, and lasts two weekends, 10-6:30 all four days. It's on Columbus Ave. between 77th and 81st Sts., and stars some top craftspeople, with their wares—jewelry, clothing, sculpture, leather, ceramics, and the rest. . . The Calhoun School's annual festival is 5/5, 11-5, on 81st St. between West End Ave. and Riverside Dr. A Crawl-thru Maze, Space Walk, much food, games, and merchandise for browsers and buyers, along with music, mimes, magic. . . More family fun at the Brooklyn Public Library's Books-by-the-Pound Sale, 5/6, 10-4, at the Central Library's parking area, Flatbush Ave. near Grand Army Plaza. There'll be a brass concert at 11, *a break-dance hoopla at* 3, *and all-day enter*tainment; books cost 50 cents a pound, and there are records and magazines, too. . . Israel's Independence Day is celebrated 5/7 with a festival at the National Council of Jewish Women offices, 9 E. 69th St. Food, lectures, a documentary film, an art exhibit and sale, with music and a buffet at 6 (food is extra). $5 for afternoon or evening session (535-5900). . . An old-fashioned rummage sale, both used and new items, will be at Sunnyside Senior Center, 48-03 Skillman Ave., Queens, 5/5, 10:30-4. . . In downtown Jersey City, 5/6, noon-5, you'll find a jolly Springfest; at Van Vorst Park, at Montgomery St. and Jersey Ave., surrounded by historic houses and churches. Music, foods, gardening advice, flowers and plants for sale, and an art display.

THE GREENING OF NEW YORK goes on apace, with May's calendar abloom. That hardy perennial, the Gramercy Park Flower Show, is here again, 5/2, 1-10, and 5/3, 10-10. "Hats Off to Flowers" is the theme, and it's a salute to fashionable headgear through the years—hats and flowers being a natural team. Entry divisions have titles like "Little Hats à la Empress Eugénie" and "Cowboys and Indians," so the arrangements should be eye-catching as always. At the National Arts Club, 15 Gramercy Park So. (20th St. east of Park Ave.) $2. . . At the Brooklyn Botanic Garden, 1000 Washington Ave., it's time for the annual Sakura Matsuri, or Japanese Cherry Blossom Festival, 5/5 and 6. Focus, of course, are the 30-some varieties of flowering trees that should be abloom for the festivities. Sat. events, 1-4, and Sun., noon-4, include beaded-flower making, origami, calligraphy, *jazz,* haiku, *bamboo-flute music, the tea* ceremony, and much more. There'll be tours of the Japanese features at 2 and 3 on Sun.

THERE'S NO PLACE LIKE HOME, or someone else's, or maybe it's only in the imagination—we all like to go visiting. It's house-tour season, and there are three on 5/6—a fast person *might* get them all in. "City Gardens" is the subtitle for the Village Community School's annual spring benefit house-and-loft tour, 11 a.m.-4. Each of the homes features a garden —backyard, indoor-cactus, one double beauty, a low-walled outdoor one, a courtyard, a terrace—and all are in Greenwich Village or SoHo. Visit a townhouse, a brownstone, a duplex, and a penthouse, on a self-*guided trek that begins at the school,* 272 W. 10th St.; $30, or $25 in advance (691-5146). . . The two other tours Sun. are in Brooklyn: Prospect Lefferts Gardens is 1-5, and features a visit to the Lefferts Homestead, of 1777. All the brownstone, limestone, brick, and frame homes are in the Historic District, and along with the house visits, you'll see the 1893 Grace Reformed Church, on Bedford Ave. between Lincoln Rd. and Lefferts Ave., where you can buy tour tickets for $6 day of the tour; $5 in advance (284-6210). . . The annual Flatbush Victorian House and Garden trek, same day, is 1-4:30, and you can buy your tickets at the Flatbush-Tompkins Church, Dorchester Rd. and E. 19th St. $7.50 includes a bus tour of the Flatbush area, and there'll be neighborhood displays and entertainment as you go, and lots of art in the homes. . . Designer houses are popular, too, as fundraisers and as showcases of what's new in the home-fashion field. Two are open now, one being the annual Kips Bay Boys' Club decorator show house. *This year it's a neo-federal townhouse of* 1920, *at* 36 E. 74th St., and it's alive with the ideas and work of sixteen design firms. It features a nine-windowed drawing room, a marble chimney piece, a skylighted studio, and a garden. Open through 5/13: daily 11-4:30; Sun. noon-4:30; Thurs. eve. also until 7:30; $8. . . In Plainfield, N.J., at 1060 Central Ave., an 1893 Stanford White-style home called "Quest-over" is open as a decorator house 5/6-6/3, 10-4 daily, Sun. noon-4, to 8 on Thurs. $7.50, and luncheon is available in a lawn tent. In a carriage house adjacent, you'll find a boutique and art gallery to browse about in. . . The Abigail Adams Smith Museum, 421 E. 61st St., is hosting a rare exhibit, a group of Brunschwig & Fils fabrics which show the influences of the China trade, some based on paintings and porcelain patterns. It's a rare chance to see both the fabrics and this 18th-century house. Thru 5/3, 10-4; admission $2. . . . More house news: F.I.T. is offering a workshop series on architectural restoration of both houses and lofts. The four sessions are Thurs., 5/3-24, 7:15-9:15, at 227 W. 27th St. (760-7715); $60. You'll pick up tips from the experts.

CALENDAR BRIEFS—A benefit for UNICEF and its worldwide projects is an art exhibit, opening 5/1 at 3, in the public lobby of the General Assembly Bldg., First Ave. and 46th St. It's a juried show by both professional and nonprofessional artists and sculptors, members of the U.N. community, and is open daily, 10-4, thru 5/31. . . A luncheon and auction, 5/3 at noon, will be a fundraiser for the New York City Opera, given by its Guild. On the promenade of the State Theater, it costs $50, and there'll be entertainment by company members. Most of the auctioned items will have meaning for music-lovers and nostalgia buffs (870-5640). . . The idea is that no one will be farther than five miles from one of the Health Expo sites, where, thru 5/12, anyone can drop in for free health tests, information, tips, and so on. These sites are schools, churches, hospitals, clinics, etc., and the hotline for details in your neighborhood is 800-238-1984. . . It's Bronx week, upcoming in that borough, with lots of events (more, next week), beginning with a big parade 5/6, 10-noon. It's on the Grand Concourse—where else?—from Tremont Ave., and there'll be bands, floats, color guards, and displays along the route to Poe Park. . . More Bronx news, the Community College Health Fair happens 5/3, 10-3, in the gym on W. 181st St. Again, free tests for all. . . Lehman College has a spring festival, 5/5 on the campus, 11-6. A carnival, archery demonstrations, and "Chess on the Lawn". . . Speaking of chess: The Manhattan Chess Club wants us all to visit its new quarters, in the Carnegie Hall Studios Bldg., 154 W. 57th St. There'll be an open house 5/6, 2-6, where we can talk about chess with experts, watch exhibitions of simultaneous chess, including a 20-board event. There'll be a photo-and-memorabilia exhibition from the collection of Olga Capablanca. . . A romance-book day at the Kingsbridge Branch library, 280 W. 231st St., 5/5 at 2. Exhibit, tips on how to write and sell romances (by Harlequin editor Debbie Matteucci), and more. It's free. . . The Swinging Seniors will entertain at a fundraiser for the Business and Professional Women of St. Philip's Church. These pros share careers that date back to the 1930s; date is 5/6, at the Martin Luther King Jr. High School, 122 Amsterdam Ave. and 65th St.; $12.

Tours

HISTORIC NEW YORK, "Where It All Began." A New York Walk-About (582-8083 weekdays; 914-834-5388 evenings, weekends). 5/6 at 11 a.m. or 2, meet at Broadway and Wall St., at Trinity Church. $5.

GREENWICH VILLAGE—With Joseph Hores of Pace U. (488-1664). Historic alleys, Federal houses, more. 5/6 at 2, meet at Jefferson Market Library, Sixth Ave. and W. 10th St. $4.

MUNICIPAL ART SOCIETY—*Discover* New York tours. 5/5, 6, at 2, meet in front of U.S. Custom House, Bowling Green, for "Canyons of Stone, Cliffs of Glass," a walk in the financial district. $8 (935-3960). A talk about this tour 5/4, 6-8, at the Urban Center, Madison Ave. and 51st St. $8. . . Other M.A.S. tours: Target Tours, Thurs. at 6; $8; reservations necessary. These focus on areas being revitalized or stabilized. 5/3, 125th St.

QUEENS WEST COAST AND EAST RIVER ISLANDS, with the Shore Walkers of N.Y. (663-2167). 5/6, meet at 9:30 a.m., Vernon Ave. and Jackson Ave. in Queens (No. 7 train). $3.

ACROSS-THE-BRONX, "from the highway to the sea," with Bronx County Historical Society (881-8900). 5/6 at 9:30 a.m., from 207th St. and Tenth Ave. 7-mile tour, with speakers on history, architecture, etc. $5, or $3 for only a segment.

FULTON FISH MARKET—Tour with South Street Seaport Museum (669-9400). 5/3 and alternate Thurs. at 6 a.m. Meet at 171 John St. $12, includes breakfast.

THE AMERICAN INDIAN AT THREE MUSEUMS—Tour with Cooper-Hewitt Museum (860-6868). 5/2, 9:30-3:30. Visits to exhibit there, and at the Museum of the American Indian and the American Museum of Natural History. $40, including lunch at the last museum. Pre-register.

TOURS WITH THE 92ND STREET Y—Pre-registration required (427-6000, ext. 179). 5/6 at 11 a.m., Astoria, Queens, its Greek community and film studios; $7. . . 5/6 at 10:45 a.m., Governors Island, *not usually open to public;* $9.

WESTBETH ARTISTS' STUDIOS—A walk with the Floating Gallery (254-3690). 5/5 at 1. Phone for meeting place. $5.

BROWNSTONE WALKING TOUR, with Harlem, Your Way! (866-6997). 5/6 at 1:30, meet at La Famille Restaurant, Fifth Ave. at 125th St. Phone for price.

URBAN PARK RANGERS—Tours and workshops, free unless noted. Bronx: 5/6 at 1, meet at Van Cortlandt Park Visitors' Center, 242nd St. and Broadway (548-7880), for a session about soil. 5/6 at 1, meet at Crotona Boathouse (589-0096), to learn about backpacking and camping. . . Brooklyn (856-4210): 5/5 at 1, meet at Prospect Park sea-lion pool for a look at the Zoo's past, present, future. 5/6 at 1, meet under Grand Army Plaza arch for a session about insects and spring. 5/6 at 1, meet at Grand Army Plaza entrance to Prospect Park for a bird-watching walk. . . Manhattan (397-3091): 5/6 at 1, meet at the Dairy, Central Park 65th St. west of the Zoo, for a haiku-poetry tour of the south end. . . Queens (699-4204); 5/6 at 1, for children 5-12, a session about the natural world and our senses. . . Staten Island (442-1304): Make Mom a card for her day; 5/6 at 1. Call to pre-register.

PROSPECT PARK ENVIRONMENTAL CENTER—5/5 at 1, a nature walk follows the water course in Prospect Park. Meet at the Picnic House, Long Meadow. (636-1900). $2. . Each Fri., 5:45-7:30 p.m., a "Birds 'n' Beasties" walk.

BIRD WALK, in Clay Pit Ponds State Park Preserve, S.I. 5/6, 8-10 a.m. (967-1976 for directions). Free.

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat. . . Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

SOUTH STREET SEAPORT MUSEUM—(669-9400). Daily tours of ships and the area's streets; 50 minutes, on the hour, noon to 4. Daily at 1 and 3, "Weathered Witnesses," tour of the "unfinished" Seaport. Daily at 1, tour of the *Wavertree.* Phone for price information.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 5/6, Forest Park, Queens. $15. Phone for meeting place.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens. A wetland

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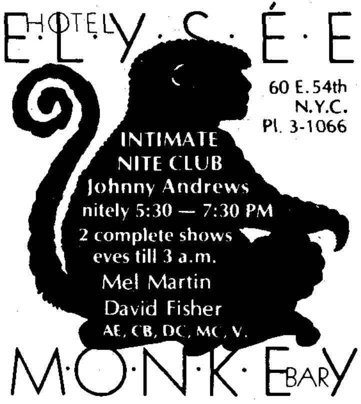

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OTHER EVENTS

walk, every Sun. at 1. $1. . . Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): 5/6 at 8:30 a.m., a birdwalk; free with admission, $2. A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission. . . Brooklyn Botanic Garden, 1000 Washington Ave.; each Sun. at 1, meet at Garden Shop for a 45-minute tour. Free.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 5/5, Flushing Meadow Park, Queens. 5/6, Riverside Park. Both noon-4; $15; phone (291-6825) for meeting places.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings).

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 5/5, the Hudson River. 5/6, Morris County, N.J. $15 without transportation, $23 with. Reservations.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Also: 5/5 at 11 a.m., meet CPW and 86th St., south corner, with your bike, for a ride over to Ward's and Randall's Islands; take lunch (666-6766); $1. . . 5/6 at 1, meet downstairs on street at Pelham Bay Pkwy. stop, No. 6 IRT local, for a visit to City Island (726-1586); $1.

Sports

TENNIS—Mercedes Tournament of Champions, 5/5-13 at the Forest Hills Stadium, Queens. Afternoon and evening matches, beginning 5/6. Semi-finals 5/12 at 12:15, finals 5/13 at 12:15. Lendl, McEnroe, and Connors, as well as other top contenders on the tour, are expected to be on hand. 5/5, 10-6, pro-celebrity matches for benefit of the Juvenile Diabetes Foundation. For information: 268-2300.

BASEBALL—Mets: Shea Stadium, Flushing (507-8499). $3-$8. 5/1, 2 at 7:35, vs. Chicago. 5/4 at 8:05, 5/5 at 7:35, 5/6 at 1:35, vs. Houston. 5/7, 8 at 7:35, vs. Cincinnati. . . **Yankees:** Yankee Stadium, Bronx (293-6000), $1.50-$9. Next home games 5/7-9 at 8, vs. Cleveland.

COSMOS—At Meadowlands Arena, E. Rutherford, N.J. (ticket information: 265-8600). $7, $12; children, seniors, $4. Homecoming game, 5/5 at 2: 1984 team vs. an all-star former-Cosmos team, including Pele.

RUNNING—Run for the Bronx, a 10K Hall of Fame run. 5/5 at 10 a.m., from the Bronx Community College Campus, University Ave. and W. 181st St. Course is down the Grand Concourse. Several categories of runners.

Children

Note: for additional listings of continuing entertainments, please refer to last issue.

BIG APPLE CIRCUS—A traditional European-style one-ring performance, with clowns, aerialists, horses, acrobats, and more. Circus Tent, Prospect Park, Brooklyn: 4/30 at 11 and 7; 5/1 at 11. . . At Cunningham Park, Queens, 5/4-14: 5/4 and 5/7-11 at 11 and 7:30; 5/5, 6, 12, 13 at 1 and 4; 5/14 at 11. $4.50, $6.50; adults, $6.50, $8.50.

THE FLOWERS THAT BLOOM IN THE SPRING, TRA-LA!—Part One of this day-long festival is a children's concert (see also Concerts, page 110), with flutist Andrew Bolotowsky, mime Jane Adler, Downtown Chamber Players, the Original Children's Musical Theatre. World premiere of Louis Calabro's "The Paradisa Bird"; medley of songs, with slides, about flowers and growth; youth dance by Joanne Edelmann, called "Blooming." Also an art exhibit. Theater for the New City, 162 Second Ave. at 10th St. (254-1109). 5/6 at 1. $2.50, adults $5.

GROWNUPS, musical by Vicky Blumenthal and John Forster. A look at "the world of adults from a child's point of view." First All Children's Theatre, 37 W. 65th St. (873-6400). 5/4, 11, 18 at 7; 5/5, 6, 12, 13, 19, 20 at 2 and 4. $7.

MAYPOLE DANCE FESTIVAL—A celebration of spring, with the making of flower garlands, then processional dances with live music, a treasure hunt, and a danced story, "Renard the Fox and the Crow." Children's Masquerade Dance Theatre, 5/6, noon-2, at Central Park Conservatory Gardens, 105th St. and Fifth Ave. Free (rain date, 5/13).

RING AROUND A RAINBOW—Shadow Box Theatre in a journey to the treasure of good health, with live actors, puppets, and shadow puppetry. P.S. 274, 800 Bushwick Ave., Brooklyn (877-7356). 5/8-11 at 10:30 a.m. and 1. $3.

OLD- AND NEW-WORLD STORIES—Storyteller Marcia Lane relates tales some of which date from the 18th century. Fraunces Tavern Museum, 54 Pearl St. (425-1778). 5/6 at 2. $2. Museum open 1-4.

CAROLE AND PAULA, of "The Magic Garden," in a new spring show: stories, songs, jokes, and fun with the Pink Squirrel and pals. Queens College Colden Center, LIE and Kissena Blvd., Flushing (793-8080). 5/5 at 11 a.m. (second show at 2, if first is sold out). $6.

MARY POPPINS—The Disney film, with Julie Andrews and Dick Van Dyke. Trinity School, 101 W. 91st St. (666-5996), 5/6 at 2. $2.50.

SUNCHILD—Original musical, by Dr. Glory's Children's Theatre. Dance, drama, vocal music. Symphony Space, Broadway at 95th St. (864-5400), 5/6 at 3. $5.

LILY-PAD LEAPERS—A show, naturally, about frogs—learn all about them, take a nature walk, enjoy games, songs, stories, and a snack. For pre-schoolers only, at Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 5/3, 9, 18, 19, 27, 1-3. $3.

CHILDREN'S FAIR—Games, clowns, elephant rides, magic show, movie, and a book sale. Sarah Lawrence College campus, Bronxville, Westchester; benefit for scholarship fund. 5/5, 10-4. Free admission; a charge for some events.

ART DAYS FOR KIDS—For ages 8 and up. Dancer Rika Burnham and artist Randy Williams in a program about dance and the visual arts. Hudson River Museum, 511 Warburton Ave., Yonkers (914-963-4550). 5/3, 10. Call for admission and time.

PUPPET PLAYHOUSE—An environmental center, with weekly entertainment. Fireboat House, foot of 90th St., and the East River (879-3316). 5/5 at 11, 1, and 3: Puppets to Go in "Little Red Riding Hood." $2.50.

MICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 5/6, 20 at 1:30, "The Funzapoppin Magic Show." Audience participation, magic, and more. $3.50.

SPECIAL EXHIBITS—"The Rarest Kind of Best": antique toys, rare autographed books, original art by Potter and others. Donnell Library, 20 W. 53rd St., thru May. . . Museum of the City of New York, Fifth Ave. and 103rd St., the new Toy Gallery, with 12 historic dollhouses, toy horses, dolls' beds, old books, china dolls. . . "The Robot Exhibit: History, Fantasy, and Reality," at American Craft Museum II, 77 W. 45th St., thru 5/11. . . "The Mixed-Media Gang," art by six young artists, ages 9-18. Rainbow Connection Art Gallery, 100 Hudson St. Open Tues.-Sat. noon-6, thru 5/17.

EEYORE'S BOOKS FOR CHILDREN—Free story hours: Sun. at 11 a.m., 2252 Broadway at 81st St. (362-0634), and Sun. at 12:30, 1066 Madison Ave. at 81st St. (988-3404). 5/6, author-storyteller Jane Yolen. Also 5/6, at 1 West Side, 2:30 East Side, artist Anita Lobel reads from her "A Rose in My Garden."

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. 5/5 at 1, Alice Gary, with a collection of insects; program is "Six-Legged and Fancy Free." Free, but must pre-register (772-0210). . . 5/6 at 2 and 3, American Indian Thunderbird Dancers in "In Praise of Earth and Sky." Free.

PUBLIC LIBRARY—Free unless noted. Yorkville branch, 222 E. 79th St. (744-5824): 5/3 at 4, short films. Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. . . Muhlenberg branch, 209 W. 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish. . . Hamilton Grange, 503 W. 145th St.: 5/4 at 10 and 10:30 a.m.: short films with circus themes.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekends, $3; adults, $2; weekdays $2 and $1. Special exhibit: "Making Your Mark," graffiti—all kinds—through the ages. . . 5/5 at 1:30 and 3, 5/6 at 2: parent-child workshops in how to create a jig-saw puzzle.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. "Theme" programs Sat. and Sun., with talks, workshops, films, etc. Also: 5/5 at 2, author Cathy Topal with "Children, Clay, and Sculpture." 5/6 at 2, a Bookshop session on kites, then go fly a kite in Central Park (see p. 117).

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun., and Mon. holidays, noon-5. $1. "A Cozy Afternoon"; 5/1 at 1:30; Felicia Tedesco spins a tale of sound and music. 5/5 at 1:30, parent-child workshop on the maypole, complete with a celebration dance. 5/6 at 1:30, documentary film, "In Close Harmony," about children and senior citizens and music. Free with museum admission

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS	
B	Breakfast
Br	Brunch
	Lunch
D	Dinner
	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising ood and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for nformation.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30 D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

BERRYS—180 Spring St., at Thompson St., 226-4394. Casual. American-Continental. Spcls: salad chinoise, calves liver with shallots, fresh brook trout, Berrys chocolate surprise. Res. sug. L Tues.-Fri. 11:30-3. Br Sat. noon-3:30, Sun. 11-4. D Tues.-Thurs. 5:30-11:30, Fri.-Sat. 5:30-midnight, Sun. 5:30-10:30. Closed Mon. **(M)** AE, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallops on linguine, salmon hollandaise. L Tues.-Fri. noon-4:30. Br Sat.-Sun. noon-4:30. D Sun.-Thurs. 6-1 a.m., Fri.-Sat. to 2 a.m. Bar til 4 a.m. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, *soft shell tacos. Open Tues.-Sun. noon-midnight.* Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EL CORTIJIO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M).** AE, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FULTON STREET CAFE—11 Fulton St., 227-2288. Casual. American-Seafood. Spcls: steamed 1-lb lobster, Manhattan chowder, mixed fried fish, seafood kebab. L daily 11-4. D daily 4-10. Ent. Thurs.-Sun. 5-11. **(I)** AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St., 608-7300. Casual. Northern-Italian. Spcls: garlic bread in pesto sauce, chicken primavera, linguine Gianni, cappuccino mousse pie. Res. sug. L Mon.-Fri. 11-3. Br Sat.-Sun. 11-3. D daily 6-1 a.m. Disco Fri.-Sat. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr. Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: filet of red snapper steamed with fresh herbs, pan fried filet mignon with courgette squash in puff pastry and fresh thyme sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provençale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CB, DC, MC, V.

NORTH STAR PUB—93 South St., 509-6757. Casual. English-Pub. Spcls: fish & chips, cornish pasties, scotch eggs, steak & kidney pie. Open for L & D daily 11 a.m.-2 a.m. **(I)** AE, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Br Sun. noon-6. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. **(I)** AE, CB, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American-Seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.-Sat. 11:30-5. Br Sun. 11:30-4:30. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Bar open til 2 a.m. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. *Private room for banquets.* Valet parking for D. **(M).** AE, CB, DC, MC, V.

SUERKEN—27 Park Place, 267-6389. Casual. German-Seafood. Spcls: sauerbraten, schnitzel, fresh fish daily. Open Mon. 11:30-8, Tues.-Thurs. to 11:30 p.m., Fri. to 12:30 a.m., Sat. 12:30 p.m.-8:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

TWO ELEVEN—211 W. Broadway, at Franklin St., 925-7202. Casual. Continental. Spcls: fresh fish en *papillote, ravioli with two pestos, medaillons of pork* with apples in a lemon ginger sauce. Res. sug. L daily 11:30-5:30. D daily 6-1 a.m. **(I-M)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

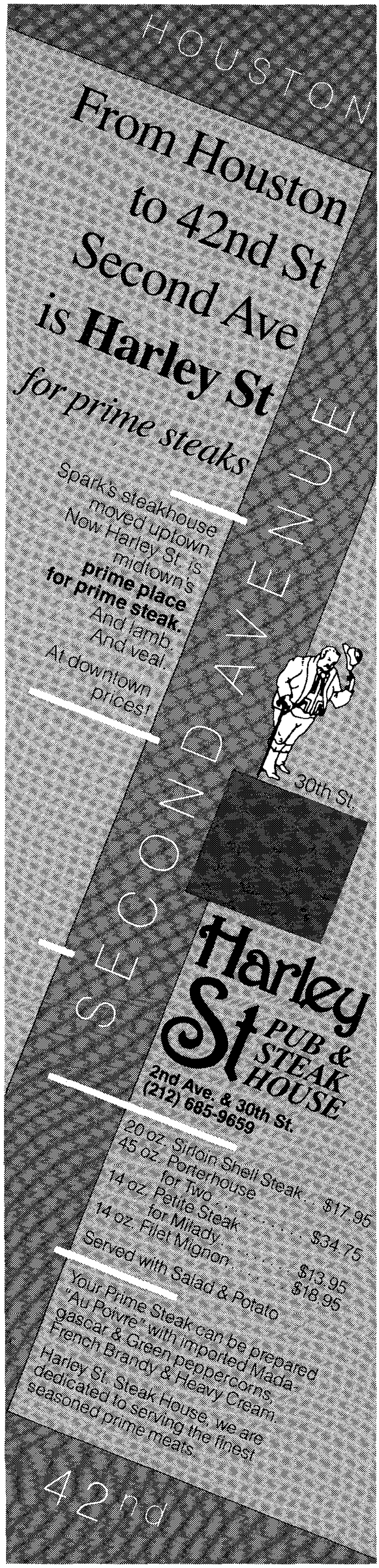
CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass chicken, crispy duck with hoisin sauce, barbecued pork skewer. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. **(M)** AE.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** *689-1019.* **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Tues. 5-11, Wed.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11-4. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub Italian. Spcls: mixed seafood, homemade pasta, linguine, calamari, scungilli, pork chops. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.


HOUSTON

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14 oz. Petite Steak for Milady $13.95
14 oz. Filet Mignon $18.95
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Your Prime Steak can be prepared "Au Poivre" with imported Madagascar & Green peppercorns, French Brandy & Heavy Cream.

Harley St. Steak House, we are dedicated to serving the finest seasoned prime meats.

42nd

RESTAURANT DIRECTORY

GRAND TICINO—228 Thompson St., bet. Third and Bleecker St., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I)** AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** AE, DC, MC, V.

LA RIPAILLE—605 Hudson St., nr. W. 12th St., 255-4406. Casual. French. Spcls: broccoli mousse with lemon butter, bass in puff pastry with raspberry vinegar sauce, veal scaloppine with morels, duck breast with Campari sauce. D Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Viennese schnitzel, shrimp with dill and capers, rack of lamb, châteaubriand for 2. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

PIRANDELLO—7 Washington Pl., at Mercer St., 260-3066. Casual. Northern Italian. Spcls: chicken cognac, veal chop, striped bass livornese. Res. sug. D only Mon.-Thurs. 5:30-11, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri -Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. **(M)** AE, MC, V.

LA LOUISIANA—132 Lexington Ave., bet. 28th & 29th Sts., 686-3959. Casual. Cajun-Continental. Spcls: southern fried steak, pan fried catfish, crawfish, fried chicken. Res. sug. D Mon.-Thurs. 6-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MADISON TOWERS HOTEL—22 E. 38th St., 685-3700. **Madison Towers Restaurant:** Casual. American-Greek. Spcls: pastichio, moussaka, fresh fish daily, steak, chops. Open for B,L,D daily 6 a.m.-10 p.m. Private parties for 10-170. **(I) Whalers:** Dress opt. International. Spcls: smoked salmon, soup, chili, chicken fingers with apricot sauce. Open daily noon-1 a.m. Pianist nightly. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTICCIO—447 Third Ave., bet. 30th-31st Sts., 679-2551. Casual. Northern Italian. Spcls: rotolo di pasta, scaloppine Elisa, pollo marengo. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEASCAPES—202 E. 42nd St., 370-0098. Casual. Continental. Spcls: cappelli d'angel with seafood, shrimp and chipalatas, shrimp Imperial, steak. Res. sug. Open Mon.-Fri. 11 a.m.-midnight, Sat.-Sun. 4:30-midnight. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. **(I)** AE, DC, MC, V.

RESTAURANT DIRECTORY

'RUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: asparagus festival thru 5/6, tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

AFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood *à la niçoise, salmon with almonds and raisins in* melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

HEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced rate P 5-11. Closed Sun. **(I-M)** AE, MC, V.

INO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

L QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

EW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

EW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

LD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11; Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

BILL HONG'S—227 E. 56th St., 751-4048. Dress opt. Chinese. Spcls: lobster roll, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. **(M)** AE, CB, DC, V.

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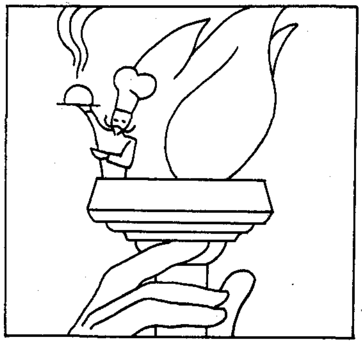

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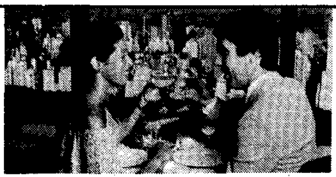

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RESTAURANT DIRECTORY

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop shrimp pernod. B daily 7-9:30. Buffet L Mon.-S 11:30-2:30. D daily 5-midnight. Snack menu dai 11:30 a.m.-midnight. Champagne buffet Br Su 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC,

MIMI'S—984 Second Ave., at 52nd St., 688-469 Casual. Italian. Spcls: mussel & clam combinatio fettuccine Alfredo, veal parmigiana. Open Mon.-F noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. B open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-** AE, CB, DC, MC,

NADDEO'S STEAK & LOBSTER HOUSE—209 49th St., in the Crystal Pavilion, 644-9100. Dre opt. American-Italian. Spcls: sirloin steak, lobste veal piccata. Res. nec. L Mon.-Fri. noon-3. D dai 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC,

NORTH PARK—151 E. 49th St., 751-8570. Casua Hunan-Szechuan-Cantonese-Peking. Spcls: Pekin duck, volcano beef, seafood wor bar. Res. sug. Ope Mon.-Fri. 11:30 a.m.-11:30 p.m., Sat.-Sun. noon-1 Private parties for 15. **(M)** AE, MC,

PALM—837 Second Ave., at 45th St., 687-295 Casual. American. Spcls: steak, lobster. Open Mon Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC,

PEN & PENCIL—205 E. 45th St., 682-8660. Dre opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theat spec. D 4:30-7. Valet parking from 7. Party roo avail. by advance res. **(M)** AE, CB, DC, MC,

PENG TENG—219 E. 44th St., 682-8050. Casua Hunan. Spcls: chicken three flavors, vegetable pi minced squab soup in bamboo container. Res. ne Open daily noon-11 p.m. **(M)** AE, CB, DC

THE QUILTED GIRAFFE—955 Second Ave., be 50th & 51st Sts., 753-5355. Formal. French nouvell cuisine. Spcls: beluga caviar beggars purses, truffl ravioli, confit of duck, strudel of crabmeat. Res. ne D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E** AE, CB, DC, MC, V

THE RENDEZVOUS—21 E. 52nd St., in Berkshir Place, 753-5970. Dress opt. Nouvelle cuisine. Re sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern-Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri 11:30-3:30. D Mon.-Sat. 5-11. Free D parkin 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. Mon.-Sat. 5:30-10:30. Private tatami rooms. Close Sun. **(M-E)** AE, CB, DC, MC, V

SHINBASHI—280 Park Ave., on 48th St., 661-3915 Dress opt. Tatami and western seating for Japanes food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V

SMITH & WOLLENSKY—Third Ave. & 49th St. 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11 Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V

TANDOOR—40 E. 49th St., 752-3334. Casual. Nort Indian. Spcls: tandoori chicken, alu paratha, chicke tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily

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RESTAURANT DIRECTORY

noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. *Dress opt. French. Spcls: moules marinière,* duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-11. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway, 757-3110. Casual. American. Spcls: steak, old fashioned barbecued ribs, hamburgers, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

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FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CRÊPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

PONGSRI THAI—244 W. 48th St., 582-3392. Casual. Thai. Spcls: pla lai peck, beef saté, mee krab. Open daily noon-midnight. **(I)** AE, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1
a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br S
11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., F
Sat. 8-2 a.m., Sun. 6-midnight. Music charge afte
(M). Rainbow Grill: Jacket required. Redesigr
nightclub offering French-Italian menu. Res. sug
Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shc
Mon.-Sat. 9:15 & 11:30 (show cover). **(M)**
AE, CB, DC, MC,

**RAINIER'S—811 Seventh Ave., at 52nd St., in t
Sheraton Centre Hotel,** 581-1000. Formal. No
ern Italian. D daily 6-11:30. Cocktails from 5. Cc
plete D. Pianist Mon.-Sat. 7-11:30. **(M)**
AE, CB, DC, MC,

SEA PALACE—608 Ninth Ave., bet. 43rd-44th S
307-6340. Casual. Seafood-Continental-Thai. Sp
shrimp Bangkok, Sea Palace combination, Ma
lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D da
4:30-midnight. Bar til 1 a.m. Private parties for
(I) AE, CB, DC, MC,

SPINDLETOP—254 W. 47th St., 245-7326. Dr
opt. Continental. Spcls: steak, prime ribs, seafo
Res. sug. L daily 11:30-4. D daily 4-1 a.m. After th
ter supper. No-smoking room. Parties for 10-300.
anist nightly. **(M)** AE, CB, DC, MC,

**STAGE DELICATESSEN—834 Seventh Ave., b
53rd & 54th Sts.,** 245-7850. Casual. Spcls: smok
& cured pastrami, corned beef, homemade blintz
stuffed cabbage. Open daily 7 a.m.-2 a.m. B to
a.m. **(I)** No Credit Car

**TOP OF THE SIXES—666 Fifth Ave., at 53rd S
on the 39th floor,** 757-6662. Dress opt. Americ
Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mo
Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed S
(M-E) AE, CB, DC, MC,

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Cc
tinental. Spcls: fish, game. Res. nec. Open Mon.-S
noon-midnight. Closed Sun. **(E)**
AE, CB, DC, MC,

VICTOR'S CAFE 52—236 W. 52nd St., 586-771
Casual. Cuban. Spcls: black bean soup, roast suc
ling pig, paella, shredded beef Cubana. Res. su
Open daily 11 a.m.-1 a.m. Ent. nightly. Private p
ties. Also **Victor's Cafe—240 Columbus Av. at 71
St.,** 595-8599. **(M)** AE, CB, DC, MC,

**WARWICK HOTEL—54th St. & Ave. of the Ame
cas,** 247-2700. **Sir Walter's:** Continental. L Mo
Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10.
Sun. 11:30-3. **(M). Bar & Lounge:** American.
Mon.-Fri. 11:30-2:30. S 10:30-1 a.m.
AE, CB, DC, MC,

57th-60th Streets

BRUNO—240 E. 58th St., 688-4190. Jacket require
Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-F
noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnig
Closed Sun. & holidays. **(M)** AE, DC, MC,

**CAFE DE LA PAIX—50 Central Park South, in t
St. Moritz on the Park,** 755-5800. Dress opt. Con
nental. Spcls: châteaubriand for two, veal scaloppi
marsala, sautéed Dover sole. Res. sug. L Mon.-S
11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. A
er-theater menu 10:30-12:30. Pianist nightly 5-mi
night. **(M)** AE, CB, DC, MC,

FELIDIA—243 E. 58th St., 758-1479. Jacket r
quired. Northern Italian. Spcls: pasutice Istrian
quail with polenta, risotto amiraglia. Res. sug.
Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Close
Sun. **(M)** AE, DC, MC,

GAYLORD—50 E. 58th St., 759-1710. Dress op
Northern Indian. Clay cooking. Res. sug. L Mon.-F
11:30-3. D nightly 5:30-11. **(I-M)**
AE, CB, DC, MC,

GIAN MARINO—221 E. 58th St., 752-1696. Jack
required. Italian. Spcls: 65 kinds of homemade past
Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnig
Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)**
AE, CB, DC, MC,

GIRAFE—208 E. 58th St., 752-3054. Dress op
Northern Italian. Res. sug. L Mon.-Fri. noon-3.
Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Su
(M) AE, CB, DC, MC,

**INN ON THE PARK—Barbizon-Plaza Hotel, 10
Central Park South,** 247-7000. Dress opt. Con
nental. Spcls: châteaubriand for 2, scampi Sorre
tino, skewered beef & scampi, sweetbreads. Res. su
B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. F
Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC,

**JOCKEY CLUB—112 Central Park S., in the Ri
Carlton Hotel,** 664-7700. Formal. Internationa
Spcls: ravioli filled maintenon, fillet of Dover sol
Jockey Club, lobster cake with oyster sauce. Res. su
B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noo
2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)**
AE, CB, DC, MC,

KAPLAN'S AT THE DELMONICO—59 E. 59th St
755-5959. Casual. Jewish deli. Spcls: Rumanian te

derloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE CHANTILLY—106 **E. 57th St.,** 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Dress opt. French. Spcls: pissaladiere, bass with ginger, fresh pasta with lobster and basil, chicken-of-the-day. L daily 11-3. Afternoon tea 3-6. D daily 6-midnight. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs 5:30-7:30. High tea Mon.-Fri 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E).** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m.-1 a.m., Sat to 2 a.m., Sun. 11 a.m.-midnight. Ent. daily. **(E)** **Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Jazz Wed. from 9. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **Red Jacket:** Bar noon-1 a.m. daily. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun.-Mon. **(M)** No Credit Cards.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL CAMINETTO—1226 Second Ave., bet. 64th & 65th Sts., 758-1775. Jacket required. Northern Italian. Spcls: veal chop forestière, homemade pasta, fillet of Coho salmon mulatt. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 50. Harpist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3, Sun. to 4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

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RESTAURANT DIRECTORY

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-11. Reduced rate parking after 5. **(I-M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American-Continental. Spcls: mussels marinière, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. 10-4. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

CAFÉ LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.-Fri. 5:30-midnight, Sat.-Sun. from 6. S Sun.-Thurs. 1 a.m.-2:30 a.m., Fri.-Sat. to 3 a.m. B Sat.-Sun. 11-2:30. **(M)** AE, MC, V

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal français, chicken cardinale, filet of sole meunière. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. **(M)** AE, CB, DC, MC, V.

Queens

STRATTON RESTAURANT—Forest Hills, 108-36 Queens Blvd., 263-6100. Casual. American-Mexican. Spcls: ribs & chicken, Mexican combination platter. Res. sug. L daily 11:30-3. D daily 3 p.m.-3 a.m. Ent. nightly. Private parties for 300. **(I)** AE, CB, DC, MC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Haroido Jr. Mon., Alosio Aguiar. Tues. & Wed., George Andre. Thurs., Alfredo Cardim. Fri., Angela Santos. Sat., Clarice Taylor. AE, CB, DC

BLUE NOTE—131 W. 3rd St., 475-8592. 4/30, Frank Noviello; Carol Harris Quartet. 5/1-6, Johnny Griffin and Eddie "Lockjaw" Davis. 5/8-13, The Toots Thieleman Quartet; Bobby McFerrin. Shows at 10 & midnight, Fri. & Sat. 10, midnight and 1:30. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Thru 5/3, *Leader of the Pack,* music by Ellie Greenwich. 5/4-6, Steeleye Span. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 4/30-5/5, pianist Roger Kellaway with Red Mitchell on bass. 5/7-12, Kenny Barron and Red Mitchell. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Singer-pianist Billy Roy with John Loehrke on bass, Mon.-Sat. 9-midnight. AE, DC, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Jazz-singer Carrie Smith, Sun. & Mon. at 9 & 11. Lord Burgess with Eugene Grey, Tues.-Sat. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 5/5, Patent Pending. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 4/30, 5/1, 7, 8, Ed Polcer's Midtown North. 5/2, Hot Club of 54th Street. 5/3-5, Balaban & Cats. 5/6, Widespread Jazz Orchestra. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 4/30, 5/7, Les Paul Trio with Wayne Wright on guitar and Gary Mazzaroppi on bass. 5/1-6, Paquito d'Rivera Quintet. Shows Sun.-Thurs. 9 & 11, Fri.-Sat. 9, 11 & 12:30. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 4/30, Sonny Ochs. 5/1, 8, Steve and Mark; Susan Schneider. 5/2, Peter Holsapple; Chris Stamey & Rick Brown. 5/3, Poez; Ultraprov. 5/4, John Phillips. 5/5, Aztec Two-Step. 5/6, Jane Brucker. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 4/30, Bill O'Connell and Bob Cranshaw. 5/1, 2, Lisle Atkinson with Richard Wyands. 5/3, Ron Bailey. 5/4, 5, Bob Cunningham. 5/6, 7, Julie Kohl. **Upstairs:** Thurs. at 10, Fri. at 8 & 10, *Strange Behavior,* starring Jack Gilpin and Ilene Kristen. . . Every Thurs. at 11:30, *Not So New Faces of '84,* comedy revue featuring Nancy Ringham, John Spalla, Mary Testa and William Thomas, Jr. . . The High Heeled Women every Sat. at 9. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Brooks Kerr Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Attila Zoller and Joe Puma. Mon.-Fri., 5-10, Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with *music starting at 10. 5/1-5, pianist John Hicks with* Ray Drummond on bass. Sun & Mon, pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 4/30, 5/7, Toshiko Akiyoshi's New York Jazz Orchestra featuring Lew Tabakin. 5/1-6, Carmen Lundy. 5/8-13, McCoy Tyner. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 5/26, Julie Wilson in *Julie Wilson Sings Sondheim,* Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Sun., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., Cathy Chamberlain and her Ace In The Hole Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 5/2, Run DMC and Davey DMX. 5/3, Accept. 5/4, Paul Young and the Royal Family. 5/5, Wang Chung. No credit cards.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 5/2, Natasha Karena; Digit. 5/3, Zebop. 5/4, Lazoo; Clonetones. 5/5, Cutaways; Pepin the Cat. 5/6, Guy Ortmann; Clix. 5/9, Q Butler; Sway. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 4/30, Carlos Ward Quintet featuring Sathima Bea Benjamin. 5/1-5, Olu Dara and the Natchasippi Band. 5/6, "Cousins" with Oliver Lake and James Newton. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 4/30-5/5, singer Bruce Hubbard, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 9 & 11, *That Uptown Feelin'* musical revue featuring Terry Burrell, Chip Garnett and Freida-Ann Williams. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 4/30, 5/7, Loup Gurou. 5/1, 8, Blues Jam Session. 5/2, 9, Elliot Murphy. 5/3-5, 10-12, Charles Brown. 5/6, The Delancey Street Hawaiians. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 4/30, Conjunto Clasico; Louie Ramirez and Ray DeLa Paz with jazz soloist David "Fathead" Newman. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 5/1-6, Slide Hampton All-Stars. 5/7, Frank Foster's Loud Minority. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 4/30, Harold "Cornbread" Singer. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 4/30, pianist Jim Roberts. 5/1-5, pianist Lee Ann Ledgerwood with Chip Jackson on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE, CB, DC, MC, V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Sat., comedy night with m/c Nancy Redman. Shows at 9:30 and midnight. No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 5/1-6, 8-13, comedian Paul Reiser. Shows Tues.-Thurs. & Sun. at 8:30, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 4/30-5/3, comedian Danny Curtis. 5/4, 5, comedians Bob Nelson, Richie Gold and Garry De Lena. Mon.-Thurs. 9 & 11:15, Fri. 9 &11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam with comedian Terry Day & Pamela Smith. Thurs., magician Joe Devlin with Terry Day. Fri., magician Slydini and comedian Tony Mulsworth. Sat., magicians Iman, Mike Gallo and comedian Vincent Gerardi. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Tues.-Sat. from 10 p.m.-4 a.m. (Cover charge for non-members). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 5/12, singer-pianist Glen Covington and his trio alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 5/1, Mario Toledo and Choros from Brazil. 5/2, Grupo Batucada a Escola de Samba. 5/3, African Connection "Juju Music." 5/4, Loremil Machado and the Sarava Bahia Band. 5/5, The Sweet Talks from Ghana. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. **Theater/Cabaret Room:** *Nite Club Confidential,* musical by Dennis Deal, Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 7:30. Thru 5/12, "La Tati" flamenco show, Tues.-Fri. at 11, Sat. at midnight. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

SOLUTIONS TO LAST WEEK'S PUZZLES

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NIGHTLIFE

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 4/30-5/5, Russ Thacker and Allen Hill in *Olio,* Mon.-Thurs. at 8, Fri.-Sat. at 8:30, followed by Martha Schlamme and Alvin Epstein singing *A Kurt Weill Cabaret,* Mon.-Thurs. at 11, Fri.-Sat. at midnight. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Jan Neuberger, Patrick Quinn, Doug Voet, and Barbara Walsh, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. **Cabaret/Supper Club:** 4/30, Ruth Waters. 5/3-6 at 8:30, *Late City Express,* musical revue by Hank Fellows starring Claudia Golde, Daniel Guzman, Kelley Hinman, and Sharon Lawrence. 5/4, 5 at 11, Valentine Ryder. AE, MC, V.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 5/2, "The King Showcase," talent never seen in New York. 5/3, Irina Maleeza-the Queen of Bulgarian Cabaret. 5/4, Jody Ebling. 5/5, Libby Burke and Stephen Randay. Shows at 10 p.m. AE, CB, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 5/13, Sy Oliver and his Orchestra play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Revue starring singer Zahava Zoyan with Tony Middleton, Aris San, Gabi Shoshan, bellydancers and the Sirocco Dancing Waiters, nightly, exc. Mon. at 10 & 1 a.m. AE, DC, CB.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Steve Ross, Wed.-Sat. from 9:30, Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Teri Thornton, Tues.-Thurs. 10-1 a.m., Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 7/7, singer-pianist Bobby Short accompanied by Beverly Peer on bass and Robbie Scott on drums, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

MADISON TOWERS—22 E. 38th St., 685-3700. **The Whaler Bar:** Singer-pianist Tony Torella performs present-day pop music to jazz of the '30's, to the classics of Porter, Kern and Gershwin, Mon.-Fri. 5-9. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose, Mon.-Sat. from 7:30-11:30, thru 5/19. **La Ronde:** Thru 5/19, The New York Express with singer Amanda Homi play for listening and dancing, Tues.-Sat. from 8-8:45 and 10-2 a.m. AE, CB, DC, MC, V

SHERRY-NETHERLAND—781 Fifth Ave 759-9020. **Le Petit Cafe:** Pianist Ed Goldman play music of Gershwin, Ellington, Ravel, Debussy, Bill Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m AE, DC, MC

ST. REGIS SHERATON—Fifth Ave., at 55th St 753-4500. **Grill:** Thru 5/6, pianist-singer Nanc Waldman, Tues.-Sat. 8:30-11:30, Sun. 7:30-12:3 **Astor's:** The Mike Cerrati Trio, thru 5/19, Mon. Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V

WALDORF-ASTORIA—Park Ave. & 50th St 355-3000. **Peacock Alley:** Pianist Jimmy Lyon play Tues.-Sat. 6-10 p.m. Lynn Richards entertains fro 10-2 a.m. Rene Martel plays Sun.-Mon., 8-1 a.m **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sa 9-2 a.m. Judith Keithly accompanied by Danny Hur and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues. Thurs. 5:30-8:30. Singer-pianist Julie Heberlein Fri. Mon. 5:30-8:30. AE, CB, DC, MC, V

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267 Restaurant club, with singer-pianist Ann Lebeau holding forth Thurs.-Sat. from 7:30. Sue Maskaleri sings & plays Mon.-Wed. AE, DC, MC, V

MARIANAS—986 Second Ave., bet. 52nd & 53r Sts., 759-4455. Continental restaurant. Pianist singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V

RAGA—57 W. 48th St., 757-3450. Indian restauran with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Fri & Sat., pianist Jimmy Lyon plays from 10-2 a.m. AE, CB, DC, MC, V

COHO—11 Fulton St., 608-0507. Seafood restaurant Diana Rogers plays cabaret music Mon. & Wed. 5-9 Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs 5-9, singer Julie Sheppard joins him on Fri. & Sat from 6:30. AE, CB, DC, MC, V

HANRATTY'S—1754 Second Ave., 289-3200. 4/30 5/7, Dick Hyman. 5/1-5, 8-12, Judy Carmichael. 5, 6, Keith Macdonald. AE

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 5, 5, Teddy Robinson and his duo. Mon.-Thurs. 8-1, Fri. Sat. 8-2 a.m. AE, CB, DC, MC, V

LE VERT GALANT—109 W. 46th St., 382-0022 Great French restaurant. Singer-pianist Budd Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V

MRS. J'S SACRED COW—228 W. 72nd St. 873-4067. Restaurant/piano bar with Tom Boot playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charle Lindberg takes over. AE, CB, DC, MC, V

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Richard Siege and Tony Stephano alternate at the keyboards. AE, MC, DC, V

RUPPERT'S—Third Ave. at 93rd St., 831-1900 Piano bar/restaurant. Wed., Caroline Schwartz at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Howard Sloan. Music from 8:30. AE, DC, MC, V

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant: Singer-pianist Albert Apriglian plays Mon.-Tues. from 6. Singer-pianist Bill Zeffir plays Wed.-Sun. from 6 to closing. AE, DC, MC, V

TRE AMICI—1294 Third Ave., at 74th St. 535-3416. Italian restaurant with pianist-composer-singer Charles Deforest, Tues.-Sat. from 10-1 a.m. AE, CB, DC, MC, V

VILLAGE CORNER—Bleecker St. & LaGuardi Pl., 473-9762. Fri.-Tues., pianist Lance Hayward Wed. & Thurs., Jim Roberts & Friends. AE, MC, V

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 4/30-5/2, 7-9, pianist Barry Olson. 5/3-6, pianist Ted Chavis with Bob Hobson on bass. AE, CB, DC, MC, V.

RADIO HIGHLIGHTS

Wed., May 2

2:06/WQXR-AM/FM—Brahms: Double Cto in a (Mutter, Meneses, Berlin Phil/Karajan).

3:00/WNCN—Haydn: Cto for Trumpet in E-Flat (Marsalis, Nat'l Phil Orch/Leppard).

4:06/WQXR-AM/FM—Chopin: Andante Spianato & Grande Polonaise in E-Flat (Weissenberg, Paris Conservatory Orch/ Skrowaczewski).

5:00/WNCN—Bernstein: Facsimile (Israel Phil Orch/ Bernstein).

7:00/WNYC—Gershwin-Heifetz: 3 Preludes (Oliveira, McDonald).

7:06/WQXR-AM/FM—Corelli: Cto Grosso in g, Op.6 (Acad. of Ancient Music/ Hogwood).

8:00/WNCN—Classical Grammy Gala, hosted by Martin Bookspan and Beverly Sills.

WNYC—Gilbert and Sullivan: Trial by Jury. Simulcast with WNET-TV/13.

8:06/WQXR-AM/FM—Tchaikovsky: Marche Miniature from Suite #1 in d, Op. 43 (New Phil Orch/Dorati).

10:00/WNCN—Rimsky-Korsakov: Scheherazade, Op.35 (Rotterdam Phil Orch/de Waart).

Thurs., May 3

2:06/WQXR-AM/FM—Dvorak: Cello Cto in b (Harrell, Phil Orch/ Ashkenazy).

3:00/WNCN—Kreisler: Caprice Viennois; Tambourin Chinois (Fodor, Swedish).

4:06/WQXR-AM/FM—Debussy: Sirenes from Nocturnes for Orch (Boston Sym Orch & Tanglewood Festival Chorus/Davis).

6:00/WNCN—Bach: Sonata for Violin & Harpsichord #1 in b (Melkus, Dreyfus).

7:00/WNYC—Scarlatti: Harpsichord Sonatas (Pinnock).

7:06/WQXR-AM/FM—Barber: Summer Music for Woodwind Qnt, Op.31 (New York Woodwind Qnt). Live.

8:00/WNCN—Praetorius: Terpsichore: 6 Dances (Collegium Terpsichore/Neumeyer).

WNYC—Mozart: Piano Cto in B-Flat, K.450 (Lupu, Los Angeles Phil/Blomstedt).

8:06/WQXR-AM/FM—Mozart: Serenade #9 in D (Vienna Phil/Levine).

9:00/WNCN—Sarasate: Navarra, Op. 33 (A. Kavafian, I. Kavafian, Feldman). Live from Carnegie Hall, hosted by John Rubinstein.

10:00/WNCN—Roussel: Segovia, Op.29 (Bream).

WNYC—Bach: Italian Cto in F (Kirkpatrick).

Fri., May 4

2:06/WQXR-AM/FM—Strauss: Thus Spake Sarathustra (Vienna Phil/Maazel).

3:00/WNCN—Franck: Les Djinns (Ciccolini, Leige Orch/Strauss).

4:06/WQXR-AM/FM—Purcell: Suite from Abdelazer (Orch of the Academia Monteverdiana).

5:00/WNCN—Giardini: Oboe Qt in D, Op.25, #3 (Feit, Slovenian String Trio).

6:00/WNCN—F. Strauss: Horn Concertino in c, Op.8 (Bourgue, French Radio Lyric Orch/Lozano).

7:00/WNYC—A study of the singing career of Jeannette MacDonald.

7:06/WQXR-AM/FM—Mouret: Fanfares for Trumpets, Kettledrums, Violins and Oboes (Chamber Orch/Kuentz).

8:00/WNCN—Bach: Fantasie & Fugue in g (Rilling).

WNYC—Monteverdi: Vespers of the Blessed Virgin (Music of the Baroque/Wikman).

8:06/WQXR-AM/FM—Tchaikovsky: Sym #2 in c (Phil Orch/Muti).

9:00/WNCN—Beethoven: Sonata #1 in f, Op.2, #1 (J. Menuhin). Recorded at the 92nd Street Y.

9:30/WNYC—Barber: Songs (Bernac, Poulenc).

Sat., May 5

10:00 a.m./WNCN—Chopin: Etude in E, Op. 10, #3 (Egorov).

WNYC—Busoni: His complete disc recordings.

10:06 a.m./WQXR-AM/FM—Mozart: Flute Cto #1 in G (Rampal, Vienna Sym Orch/ Guschlbauer).

11:00 a.m./WNCN—Haydn: Sym #94 in G "Surprise" (Marlboro Festival Orch/Casals).

12:00/WNYC—Beethoven: String Qt, Op. 18, #5 (Colorado Qt).

12:06/WQXR-AM/FM—Mozart: Sym #30 in D (Amsterdam Concertgebouw Orch/ Krips).

1:00/WNCN—Boccherini: Cto for Cello in B-Flat (Fujiwara, Netherlands Chamber Orch/Inoue).

2:06/WQXR-AM/FM—Delibes: Lakme (Serra, McCauley, Kavarakos, Dickson, Chicago Lyric Opera/Plasson).

5:00/WNCN—Rossini: Sonata for Strings #4 in B-Flat (I Solisti Veneti/ Scimone).

6:06/WQXR-AM/FM—Vivaldi: Cto in D for Strings & Continuo (I Musici Chamber Orch).

7:00/WNCN—Pfitzner: Qt #1 in D, Op. 13 (Sinnhoffer String Qt).

8:06/WQXR-AM/FM—Schumann: 5 Pieces in Folk Style, Op. 102 (Fournier, Fonda).

9:00/WKCR—Opera Topics, with Lorenzo Alvary.

WNCN—Mozart: Magic Flute (Cotrubas, Tappy, Van Dam, Talvela, Vienna State Opera Chorus, Vienna Phil Orch/Levine).

9:06/WQXR-AM/FM—Sibelius: Sym #1 (Amoyal, Cleveland Orch/Levi).

9:30/WKCR—Puccini: Manon Lescaut (Gigli).

Sun., May 6

10:00 a.m./WNCN—Sor: Fantaisie Elegiaque, Op. 59 (Artzt).

10:06 a.m./WQXR-AM/FM—Corelli: Suite for String Orch (I Solisti di Zagreb/Janigro).

11:00 a.m./WNCN—Corelli: Sonata for Violin & Continuo in F, Op. 5, #10 (Melkus, Dreyfus).

12:00/WNYC—Villa-Lobos: Bachianas Brasilieras #5 for Soprano & 8 Cellos (Blegen, Chamber Music Society of Lincoln Center).

1:00/WNCN—Laderman: A Mass for Cain (world premiere) (Esham, Harris, Britton, Devlin, Chicago Sym Chorus/Hillis).

3:06/WQXR-AM/FM—Wourinen: A Reliquary for Igor Stravinsky (Robinson, New York Phil/Schuller).

4:00/WNCN—Salieri: Sinfonia "Il Giorno Onomastico" (London Sym Orch/Pesko).

6:00/WNCN—Vivaldi: Cantata "Cessate, omai cessate" (Takacs, Budapest Madrigal Choir, Hungarian State Orch/Szekeres).

7:00/WNCN—Perle: Rilke Songs (Beardslee, Perle).

8:06/WQXR-AM/FM—Boito: Mefistofele (Pavarotti, Freni, Caballe, Ghiaurov, Nat'l Phil Orch/de Fabritiis.)

10:00/WNCN—Boccherini: Qnt in f, Op. 42, #1 (Marlboro Ensemble).

Mon., May 7

2:06/WQXR-AM/FM—Rachmaninoff: Sym #1 in d (Amsterdam Concertgebouw Orch/ Ashkenazy).

3:00/WNCN—Mozart: Piano Trio in C, K.548 (Beaux Arts Trio).

WNYC—Prokofiev plays his own Piano Cto #3.

4:06/WQXR-AM/FM—Bach: Italian Cto in F (Gould).

6:00/WNCN—Vivaldi: Cto for 2 Mandolins, 2 Guitars, Strings & Harpsichord in C (T Ochi, S. Ochi, German String Orch/Behrend).

7:00/WNYC—Haydn: Sym #88 in G (Furtwangler, Berlin Phil).

7:06/WQXR-AM/FM—Debussy: Two Arabesques (Allen).

8:00/WNCN—Thomson: Serenade for Flute & Violin (Gilbert/ Kooper).

8:06/WQXR-AM/FM—Tchaikovsky: Sym #3 in C (Berlin Phil Orch/ Karajan).

9:00/WNCN—Beethoven: Sonata #13 in E-Flat, Op. 27 #1 (Brendel). Recorded at the 92nd Street Y.

9:06/WQXR-AM/FM—Franck: Psyche (Tanglewood Festival Chorus, Boston Sym Orch/Masur).

10:00/WNYC—Vangelis: Irlande

Tues., May 8

3:00/WNCN—Debussy: Images pour orchestre (Gigues, Boston Sym Orch/Thomas).

WNYC—Elgar conducts his "Enigma Variations."

3:06/WQXR-AM/FM—Schubert: Wanderer Fantasy (Rose, Phil Hungarica/Kapp).

4:00/WNCN—Albinoni: Cto for Oboe in C, Op 7, #12 (Holliger, Bern Camerata).

4:06/WQXR-AM/FM—Telemann: Cto in D (Members of the Philadelphia Orch/ Ormandy).

6:00/WNCN—Tchaikovsky: Nutcracker, Op. 71: Waltz of the Flowers (New York Phil Orch/ Bernstein).

7:00/WNYC—Saint-Saens: Danse macabre (Toscanini).

7:06/WQXR-AM/FM—Bach: Cto in d for 2 Violins & Orch (Grumiaux, Krebbes, Les Solistes Romande/ Gerecz).

8:00/WNCN—Mozart: Cto for Piano #14 in E-Flat, K.449 (Orpheus Chamber Orch).

WNYC—Ravel: String Qt (Robison, Tokyo String Qt).

8:06/WQXR-AM/FM—Bach: Clavier Cto #1 in D (Leonhardt, Leonhardt Ensemble/ Leonhardt).

9:00/WNCN—Bartok: Dance Suite (Dichter, San Francisco Sym/ Chung).

10:00/WNYC—Johnson: John Somebody, excerpts.

Unless otherwise indicated, all times are p.m. and all stations are FM

"As I have loved you."
"Love one another."
"And bring each other home."
"Care for each other."

"Love one another
as I have loved you.
And care for each
other,
as I have cared for you.
Bear one another's
burdens.
Share each other's joys.
And love one another,
love one another.
And bring each other
home."

(Words from the song "Love One Another" by Germaine Habjan © 1966 by F.E.L. Publications, Ltd.)

Come together as a family.
Come together to your
House of Worship every week.

**Worship together.
Grow together.**

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today In New York
5 New Zoo Review
7 News
11 I Dream Of Jeannie (except Mon)
Mon/MDTV
H Wed/**Movie**: A Challenge For Robin Hood
S Wed/**Movie**: Alice's Adventures In Wonderland
Thu,Mon/Star Spangled Country Party

6:05
H Thu/**Movie**: Anna To The Infinite Power

6:30
2 4 News
5 Popeye
9 Jimmy Swaggart
11 Tom & Jerry (except Fri)
Fri/Carrascolendas
H Fri/The Gymnast
Mon/Chevy Chase Meets The Kids
Tue/**Movie**: Heidi

7:00
2 Morning News
4 Today
5 Woody Woodpecker
7 Good Morning America
9 700 Club
11 Josey & The Pussycats
H Mon/**Movie**: Local Hero
S Fri/**Movie**: Foxfire (cc)

7:10
S Tue/The Color Of Friendship

7:30
5 Bugs & Porky
11 Superfriends
H Fri/Coming Attractions

8:00
5 Woody Woodpecker
9 Civic Programming
11 Wed-Fri/Pink Panther
Mon,Tue/Scooby Doo
H Wed/Fraggle Rock
Thu/Bill Cosby
Fri/**Movie**: Mother Lode
Tue/**Movie**: The Killing Of Randy Webster
S Thu,Mon/**Movie**: Same Time, Next Year
Tue/**Movie**: Sounder

8:30
5 Flintstones
9 Straight Talk
11 Wed-Fri/Great Space Coaster
Mon, Tue/Pink Panther
H Wed/**Movie**: And Now For Something Completely Different
S Wed/**Movie**: Dusty

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Wed-Fri/Little Rascals
Mon, Tue/Great Space Coaster
H Mon/Red Skelton

9:05
S Fri/Paper Chase
W Wed/**Movie**: Criminal Code
Thu/**Movie**: Eyes Of The Amaryllis
Fri/**Movie**: The Blackboard Jungle
Mon/**Movie**: The Cowboy And The Lady
Tue/**Movie**: Get Crazy

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 Munsters

10:00
2 $25,000 Pyramid
4 Facts Of Life
5 I Love Lucy
9 Romper Room
11 Civic Programming (except Fri)
Fri/**Special**: Frederick Douglass Awards Dinner. Three New Yorkers are honored for their contribution to the cause of equal opportunity.
H Wed/**Movie**: The Far Pavillions (Part 3)
Thu/**Movie**: High Road To China (cc)
Fri/**Movie**: Lone Wolf McQuade
Mon/**Movie**: If You Could See What I Hear
Tue/**Movie**: The Grey Fox
S Wed/**Movie**: To Please A Lady
Thu/**Movie**: Dream Wife
Fri/**Movie**: Father Of The Bride
Mon/**Movie**: On The Town
Tue/**Movie**: The Blackboard Jungle

10:30
2 Press Your Luck
4 Sale Of The Century
5 All In The Family
7 Woman To Woman
11 Civic Programming

11:00
2 Price Is Right
4 Wheel Of Fortune
5 Breakaway
7 Benson
9 Family
11 Magic Garden
W Public Affairs

11:30
4 Dream House
7 Loving
11 Wed-Fri/Newlywed Game
Mon,Tue/News
H Tue/**Special**: Henry Fonda: The Man And His Movies

12 **NOON**
2 Tattletales
4 Hot Potato
5 Midday
7 Family Feud
9 News (except Thu)
Thu/**Special**: Racial, Ethnic, And Religious Terrorism: A Leadership Call To Action
11 Mon/**Movie**: The Thirty-Nine Steps (1935). Robert Donat.
Tue/**Movie**: Arabesque (1966). Gregory Peck, Sophia Loren.
H Wed/Coming Attractions
Thu/**Movie**: The Wonder Of It All
Fri/**Movie**: Local Hero
Mon/**Movie**: Author! Author!
S Wed/Star Spangled Country Party
Thu/**Movie**: Mother Lode
Fri/**Movie**: Star Trek II
Mon/**Movie**: The Hunter
Tue/**Movie**: Twilight Zone—The Movie
W Wed/**Movie**: Deathtrap
Thu/**Movie**: If You Could See What I Hear
Fri/**Movie**: The Cowboy And The Lady
Mon/**Movie**: The Phantom Kid
Tue/**Movie**: Poltergeist

12:30
2 Young And The Restless
4 Search For Tomorrow
7 Ryan's Hope
11 Wed/**Movie**: The Bridges At Toko-Ri (1954). William Holden, Grace Kelly.
Thu/**Movie**: Run Silent, Run Deep (1958). Clark Gable, Burt Lancaster.
Fri/**Movie**: First To Fight (1967). Gene Hackman, Chad Everett.
H Wed/**Movie**: The Killing Of Randy Webster
Tue/**Movie**: High Road To China (cc)

12:45
9 Thu/News

1:00
4 Days Of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie**: Death Smiles On A Murderer (1973). Klaus Kinski.
Thu/**Movie**: Elmer (1977). Phillip Swanson.
Fri/**Movie**: Carter's Army (1969). Robert Hooks, Stephen Boyd.
Mon/**Movie**: A Public Affair (1962). Myron McCormick, Edward Binns.
Tue/**Movie**: Race Street (1948). George Raft, William Bendix.

1:30
2 As The World Turns
H Thu/**Movie**: The Black Stallion Returns
S Wed/**Movie**: Oh, God!
W Mon/**Movie**: Two Solitudes

1:40
S Fri/Making Of Tootsie

2:00
4 Another World
5 News
7 One Life To Live
11 Mon, Tue/Newlywed Game
H Fri/**Movie**: Silver Dream Racer
Mon/**Movie**: Lone Wolf McQuade
S Thu/**Movie**: Love At First Bite
Fri/**Movie**: Twilight Zone—The Movie
Mon/**Movie**: Ask Any Girl
Tue/**Movie**: Mother Lode
W Wed/**Movie**: Dynamite Chicken
Thu/**Movie**: The Big Brawl
Tue/**Movie**: Bonds Are Forever

2:15
5 Popeye

2:30
2 Capitol
9 In Search Of
11 Jetsons
H Wed/**Movie**: The Kingfisher
Tue/**Movie**: Cracking Up
W Fri/**Movie**: The Case Against Ferro

3:00
2 Guiding Light
4 Match Game/Hollywood Squares
5 Inspector Gadget
7 General Hospital
9 The Saint
11 Jackson Five
W Tue/**Movie**: The Eyes Of The Amaryllis

3:30
5 Woody & Bugs
11 Wed-Fri/Scooby Doo
Mon, Tue/G.I. Joe: A Real American Hero
H Thu/**Movie**: Heidi
W Wed/**Movie**: Parting Shot
Mon/**Movie**: Kiss Me Goodbye

3:45
W Thu/**Movie**: Guistina

4:00
2 Rockford Files
4 Love Connection
5 He-Man And The Masters Of The Universe
7 Edge Of Night
9 Great Record Album Collection
11 Battle Of The Planets
13 Sesame Street (cc)
H Wed/Culture Club
Fri/Fraggle Rock
Mon/Stoned
Tue/Peter No Tail
S Wed/**Movie**: Dusty
Thu/**Movie**: Sounder
Tue/Faerie Tale Theatre (cc)

4:30
4 People's Court
5 Batman
7 New York Style
9 Wed/**Movie**: Steel Cowboy (1978). James Brolin, Jennifer Warren.
Thu/**Movie**: The Death Of Ocean View Park (1979) Mike Connors.
Fri/**Movie**: Stunts (1977). Robert Forster, Fiona Lewis.
Mon/**Movie**: Murder My Friend (1970). Burt Reynolds, Norman Fell.
Tue/**Movie**: Zero To Sixty (1978). Darren McGavin, Sylvia Miles.
11 Happy Days Again
H Fri/The Gymnast
S Fri/**Movie**: Tom Sawyer
Mon/**Movie**: Dusty
W Wed/**Movie**: Something Of Value
Thu/**Movie**: Two Solitudes

4:35
W Tue/Beat Club

4:40
W Fri/Beat Club

5:00
2 4 7 News
5 Charlie's Angels
11 Little House On The Prairie
13 Mister Rogers
H Wed/Fraggle Rock
Thu/Bill Cosby
Mon/**Movie**: Local Hero
S Tue/The Color Of Friendship
W Fri/**Movie**: The Phantom Kid
Tue/The Invincible Mr. Disraeli

5:30
13 3-2-1 Contact (cc)
H Wed/Split Cherry Tree
Fri/**Movie**: Mother Lode
Tue/Video Jukebox
S Wed/Star Spangled Country Party
W Mon/Inside Baseball

Evening, May 2-4 and 7-8

Wed., May 2

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Motorweek
31 Brooklyn College Presents
H **Movie**: Cracking Up

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Last Chance Garage (cc)
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Working Women
S Faerie Tale Theatre (cc)
W Richard Brown

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News

Nightly Business eport
Piano Players Rarely ver Play Together
Coming Attractions
Movie: The House Vhere Evil Dwells

:00
2 One Day At A Time
4 Real People
5 PM Magazine
7 Fall Guy
9 News 9: Prime Time
This Week In aseball
13 The Compleat ilbert And Sullivan: 'Trial By Jury" and 'Cox And Box." Stereo imulcast over VNYC-FM. (cc)
I Can Jump Puddles
Movie: Author! uthor!
Movie: The oneymoon Killers
Movie: Oh, God!

:30
2 **Movie:** Being There 1979). Peter Sellers, hirley MacLaine. Black omedy of a childlike an mistakenly dentified as an ntellect.
5 Carol Burnett
9 **Movie:** Death Race 000 (1975). Sylvester tallone, David arradine. Futuristic oad race in which illing pedestrians cores points.
Baseball: Yankees s. Chicago White Sox
Neighborhoods: The ronx

:00
4 Facts Of Life
5 Merv Griffin
7 Dynasty (cc)
Monty Python
Last Chance Garage
Movie: Kiss Me oodbye

:30
4 Double Trouble
Fawlty Towers
Movie: A Man And Woman (1966) nouk Aimée, ean-Louis Trintignant.

0:00
4 St. Elsewhere
5 News
7 Hotel (cc)
9 Billy Graham's acramento Crusades
13 League Of Women oters Democratic ebate
Top Secret Life Of dgar Briggs
Culture Club
Movie: Smithereens
Movie: Horrorplanet

0:30
The Fall And Rise Of eginald Perrin

1:00
2 4 7 11 News
5 Taxi
9 Laugh-In
13 Masterpiece Theatre: ancy Astor (cc)
International Edition
Movie: And Now For omething Completely ifferent
Movie: Deathtrap

1:30
2 Police Story
4 Tonight
5 Starsky And Hutch
7 Nightline
9 Top 40 Videos
News
Latenight America

11:45
S **Movie:** Some Kind Of Hero

12 MIDNIGHT
7 Eye On Hollywood
9 Hawaii Five-O
11 Odd Couple
N **Movie:** Thieves Like Us

12:30
2 **Movie:** Never Con A Killer (1976). Stephanie Powers, John Forsythe.
4 David Letterman
5 Thicke Of The Night
7 Entertainment Tonight
11 Honeymooners

12:35
H **Movie:** Cracking Up

1:00
7 **Movie:** Crossfire (1975). James Farentino, John Saxon.
9 The Saint
11 Star Trek
W **Movie:** The Secret Dreams Of Mona Q

1:30
4 Mary Tyler Moore
S **Movie:** Vice Squad

2:00
2 11 News
4 Mary Tyler Moore
5 **Movie:** Deep Valley (1947). Ida Lupino, Wayne Morris.
9 Joe Franklin

2:10
H **Movie:** Exposed

2:30
4 Mary Tyler Moore
11 **Movie:** A Killer In Every Corner (1975). Patrick Magee.
W **Movie:** Something Of Value

3:00
4 Bob Newhart
9 **Movie:** Baron Blood (1972). Joseph Cotten, Elke Sommer.

3:15
S **Movie:** Sherlock Holmes In Terror By Night

3:30
4 Bob Newhart

3:55
H **Movie:** The Killing Of Randy Webster

4:00
4 Here's Lucy
11 Life Of Riley

4:30
4 More Real People
11 Abbott & Costello
S Faerie Tale Theatre (cc)

5:00
4 20-Minute Workout
9 News
11 Focus: New Jersey

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

5:35
H Coming Attractions

Thu., May 3

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News

The spy controversy that never came in from the cold.

EDWARD HERMANN AS ALGER HISS
IN *CONCEALED ENEMIES.*

This month, American Playhouse presents *Concealed Enemies,* a dramatization of one of the hottest confrontations in American history, the Alger Hiss/Whittaker Chambers spy case. A case in which the question of guilt for espionage was never actually answered. A case in which the alleged evidence was hidden in a pumpkin patch. A case in which an ambitious, young Congressman, Richard M. Nixon, was willing to stake his career. And a case where the defendant, today, some 30 years later, is still fighting to prove his innocence.

Edward Herrmann, of *Eleanor and Franklin,* stars as Hiss, John Harkins as Chambers and Peter Riegert as Nixon. Jeff Bleckner, Emmy award-winner for *Hill Street Blues,* directs.

Concealed Enemies, a story so inconceivable, it's hard to believe it's not fiction.

Monday, Tuesday, Wednesday, May 7, 8, and 9 at 9 p.m.
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21 Computer Chronicles
31 McLaughlin Group
S **Movie:** Same Time, Next Year

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Ramblin'
H Red Skelton
W Making Of Tootsie

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report

8:00
2 Magnum, P.I.
4 Gimme A Break
5 PM Magazine
7 **Special:** Battle Of The Network Stars
9 News 9: Prime Time
11 **Movie:** Telefon (1977). Charles Bronson. Hypnotized Soviet agents threaten to destroy key U.S. installations.
13 Innovation
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** Tootsie (cc)
N **Movie:** Three Women
S **Movie:** Love At First Bite
W **Movie:** The Front

8:30
4 Family Ties
5 Carol Burnett
9 **Movie:** Reward (1980). Michael Parks, Richard Jaeckel. A cop, disheartened by his best friend's murder, quits the force to find the killers.
13 Bits And Bytes
21 Human Face Of Japan
31 Music Video Party

9:00
2 **Special:** Fourth Annual Country Comes Home
4 Cheers
5 Merv Griffin
13 Mystery! Shades Of Darkness (cc)
21 Great Railway Journeys Of The World
31 USA/Mobil Indoor Track & Field Championship

9:30
4 Duck Factory

9:40
W Richard Brown

10:00
4 Hill Street Blues
5 11 News
7 20/20
9 Nine On New Jersey
13 Frontline (cc)
21 Long Island Speak-Out
H **Movie:** The Far Pavillions (Part 1)
N Punishment #9
S **Movie:** Still Smokin'
W **Movie:** Get Crazy

10:30
9 Newark & Reality
11 News

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
13 *Jazz Tonight*
21 Long Island Week

11:30
2 Trapper John, M.D.
4 Tonight
5 Starsky And Hutch
7 Nightline
9 Racing From Roosevelt
11 Honeymooners
21 Latenight America

11:40
S Miss Pat Collins

11:45
W **Movie:** Puss 'N' Boots

12 MIDNIGHT
7 Eye On Hollywood
9 Hawaii Five-O
11 Star Trek
H **Movie:** The Godfather, Part II
N **Movie:** To Begin Again

12:30
2 **Movie:** The Family Man (1979). Ed Asner, Anne Jackson.
4 David Letterman
5 Thicke Of The Night
7 Entertainment Tonight

12:45
S **Movie:** Mother Lode

1:00
7 **Movie:** The Carey Treatment (1972). James Coburn, Jennifer O'Neill.
9 The Saint
11 Twilight Zone
W **Movie:** If You Could See What I Hear

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** The Mask Of Dimitrios (1944). Zachary Scott.
9 Joe Franklin
11 **Movie:** Kiss, Kiss, Kill, Kill (1974). Michael Jayston.

2:30
4 Mary Tyler Moore
S **Movie:** Nana

2:45
W **Movie:** Humongous

3:00
4 Bob Newhart
9 **Movie:** TBA

3:30
4 Bob Newhart
11 One Step Beyond
H **Movie:** Touched

4:00
4 Here's Lucy
11 Life Of Riley

4:05
S Miss Pat Collins

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:10
H Red Skelton
S **Movie:** Sounder

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Fri., May 4

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Victory Garden

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Square Foot Gardening
31 News From City Hall
S Paper Chase
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Color
W **Movie:** Poltergeist

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 News 9: Prime Time
11 News
21 Nightly Business Report
31 Music Video Party
H Video Jukebox
S An Occurence At Owl Creek Bridge

8:00
2 Dukes Of Hazzard
4 The Master
5 PM Magazine
7 Benson (cc)
9 **Baseball:** Mets Vs. Houston Astros
11 This Is The USFL
13 Washington Week In Review
21 Piano Players Rarely Ever Play Together
31 Live From Chicago Fest
H **Movie:** Local Hero
N **Movie:** On The Town
S **Movie:** Twilight Zone—The Movie

8:30
5 Healthbeat Magazine
7 Webster
11 **Baseball:** Yankees Vs. Milwaukee Brewers
13 Wall $treet Week
31 Eye On Dance

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 Masquerade
13 Inside Story
21 **Movie:** He Walked By Night (1946). Richard Basehart.
31 Your Children, Our Children
W **Movie:** Tootsie

9:30
13 Enterprise (cc)
31 Masterpiece Theatre: Nancy Astor

10:00
2 Falcon Crest
5 News
7 Matt Houston (cc)
13 Quest II
H **Movie:** The Far Pavillions (Part 2)
N **Movie:** Threepenny Opera
S **Movie:** Star Trek II

10:30
21 Sneak Previews
31 Music Video Party

10:45
9 Kiner's Korner

11:00
2 4 7 11 News
5 Taxi
9 Top 40 Videos
13 **Movie:** Mary, Queen Of Scots (1972). Vanessa Redgrave, Glenda Jackson.
21 Long Island Week
W Leonard Report

11:30
2 **Movie:** The Great Santini (1979). Robert Duvall, Blythe Danner.
4 Tonight
5 Starsky And Hutch
7 Nightline
9 Top 40 Videos
11 News
21 Latenight America
W Electric Blue

12 MIDNIGHT
7 Eye On Hollywood
9 How The West Was Won
11 Odd Couple
H **Movie:** Lone Wolf McQuade
N **Movie:** Fitzcarraldo
S John Paragon

12:30
4 Friday Night Videos
5 Thicke Of The Night
7 New York Hot Tracks
11 Honeymooners
W **Movie:** The Blackboard Jungle

1:00
9 The Saint
11 Twilight Zone
S **Movie:** Firefox (cc)

1:30
11 News

1:45
2 **Movie:** The Last Days Of Pompeii (1960). Steve Reeves, Christine Kaufmann.

1:50
H **Movie:** The Seduction

2:00
4 Mary Tyler Moore
5 Soul Train
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold

2:30
4 Mary Tyler Moore
7 **Movie:** Escape From The Planet Of The Apes (1971). Roddy McDowall, Kim Hunter.
W **Movie:** Tootsie

3:00
4 Mary Tyler Moore
5 America's Top Ten
9 **Movie:** TBA
11 **Movie:** First Spaceship On Venus (1962). Yoko Tani.

3:10
S **Movie:** Fiona

3:30
4 Bob Newhart
5 **Movie:** Bluebeard (1944). John Carradine, Jean Parker.

3:35
2 **Movie:** Terror On The 40th Floor (1974). John Forsythe.

3:40
H **Movie:** Silver Dream Racer

4:00
4 Bob Newhart

4:30
4 Here's Lucy
11 Abbott & Costello

4:45
S An Occurrence At Owl Creek Bridge

5:00
4 Here's Lucy
9 News
11 Biography

5:25
H Coming Attractions

5:30
2 Newsmakers
4 More Real People
9 **Movie:** China Sky (1945). Ellen Drew, Ruth Warrick.
11 Insight
S **Movie:** Sherlock Holmes In Pursuit To Algiers

Mon., May 7

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Great Outdoors (cc)
31 All About TV
S **Movie:** Same Time, Next Year

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Rod And Reel
31 News From City Hall Comment
W News

7:00
2 4 7 News
5 M*A*S*H
9 News 9: Prime Time
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Humancare Today
H Chevy Chase Meets The Kids
W **Movie:** Deathtrap

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 **Baseball:** Mets Vs. Cincinnati Reds
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Scarecrow And Mrs. King
4 TV's Bloopers & Practical Jokes
5 PM Magazine
7 **Special:** Jacqueline Bisset, John Ritter, Mr. T . . . Going Back Home
11 **Baseball:** Yankees Vs. Cleveland Indians
13 American Playhouse: Concealed Enemies
21 Jacques Cousteau
31 Opening Night
H Not *Necessarily* The News
N **Movie:** We Of The Never Never
S **Movie:** The Hunter

8:30
5 Carol Burnett
31 Live From Chicago Fest
H **Movie:** If You Could See What I Hear

9:00
2 Kate & Allie
4 **Movie:** V: The Final Battle (1984). Marc Singer, Faye Grant. Part 2 (Parts 1 & 3, Sun. & Tue., May 6 & 8, 9 p.m.)
5 Merv Griffin
7 **Movie:** The Last Days Of Pompeii (1984). Sir Laurence Olivier, Olivia Hussey. Part 2 (Part 1, Sun., May 6, 8 p.m.; Part 3, Tue., May 8, 9 p.m.) (cc)
21 Nature Of Things (cc)
31 Cityscope
W **Movie:** Lianna

9:30
2 Newhart
31 Do It Yourself

10:00
2 Cagney & Lacey
5 News
13 Call Governor Kean
21 American Gathering Concert
31 German Professional Soccer
S **Movie:** Vice Squad

10:15
9 Kiner's Korner
H Red Skelton
N **Movie:** Three Women

10:30
9 Nine On New Jersey
11 News

11:00
2 4 7 11 News
5 Taxi
9 Laugh-In
13 Quest II
21 Tony Brown's Journa
W **Movie:** Superstars O
Sex

11:30
2 Hart To Hart
4 Best Of Carson
5 Starsky And Hutch
7 Nightline
9 Top 40 Videos
11 Odd Couple
21 Latenight America
H **Movie:** Lone Wolf McQuade

11:45
S **Movie:** The Seduction

12 MIDNIGHT
7 Eye On Hollywood
9 Hawaii Five-O
11 Honeymooners
W **Movie:** Kiss Me Goodbye

12:15
N **Movie:** The Honeymoon Killers

12:30
2 Columbo
4 David Letterman
5 Thicke Of The Night
7 Entertainment Tonight
11 Star Trek

1:00
7 **Movie:** The Moon Stalking (1968). Eva Marie Saint, Gregory Peck.
9 The Saint

1:20
H **Movie:** Local Hero

1:30
4 Mary Tyler Moore
11 News

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
9 Joe Franklin
11 **Movie:** A Chump At Oxford (1930). Laurel and Hardy.
S **Movie:** Same Time, Next Year
W **Movie:** Deathtrap

2:30
4 Mary Tyler Moore
5 Best Of Midday

3:00
4 Bob Newhart
9 **Movie:** Return Of The Fly (1959). Vincent Price.

3:20
H **Movie:** Author! Author!

3:30
4 Here's Lucy
5 Off The Set
11 One Step Beyond
S **Movie:** Vice Squad

4:00
4 Here's Lucy
11 Life Of Riley

4:30
4 More Real People
9 News
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

5:40
S **Movie:** Dusty

Tue., May 8

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Magic Of Oil Painting III
31 World Chronicle
H **Movie:** The Killing Of Randy Webster
S **Movie:** Twilight Zone —The Movie

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Magic Of Oil Painting IV
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Eloy
W **Movie:** Foxtrot

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journal

8:00
2 American Parade
4 A-Team
5 PM Magazine
7 Happy Days
9 News 9: Prime Time
11 **Baseball:** Yankees Vs. Cleveland Indians
13 Nova (cc)
21 The Pallisers
31 Getting Over
H Philip Marlowe—Private Eye
N Punishment #9
S **Movie:** Still Smokin'

8:30
5 Carol Burnett
9 **Movie:** Tony Rome (1967). Frank Sinatra, Jill St. John. A private eye searches for stolen jewels.
31 High Feather
W **Movie:** Get Crazy

9:00
2 **Movie:** A Caribbean Mystery (1983). Helen Hayes, Barnard Hughes. Agatha Christie's "fluffy" Miss Marple investivates murder in the tropics.
4 **Movie:** V: The Final Battle (1984). Marc Singer, Faye Grant. Part 3 (Parts 1 & 2, Sun. & Mon., May 6 & 7, 9 p.m.)
5 Merv Griffin
7 **Movie:** The Last Days Of Pompeii (1984). Sir Laurence Olivier, Olivia Hussy. Part 3 (Part 1, Sun., May 6, 8 p.m.; Part 2, Mon., May 7, 9 p.m.) (cc)
13 American Playhouse: Concealed Enemies (cc)
21 Masterpiece Theatre: Nancy Astor (cc)
31 Eye On Dance
H **Movie:** The Grey Fox

9:30
31 New Tech Times

9:35
S Bizarre (cc)

10:00
5 News
13 Strokes Of Genius
21 Frontline (cc)
31 Primal Mind
N **Movie:** Fitzcarraldo
S **Movie:** Lenny

10:10
W Richard Brown

10:30
11 News
H Video Jukebox
W **Movie:** The Big Brawl

11:00
2 4 7 11 News
5 Taxi
9 Laugh-In
13 Intercom
21 Inside Story
H **Movie:** Cracking Up

11:30
2 Magnum, P.I.
4 **Special:** Decision '84
5 Starsky And Hutch
7 **Special:** The '84 Vote: The Indiana, Maryland, & Ohio Primaries
9 Top 40 Videos
11 Odd Couple
21 Latenight America

12 **MIDNIGHT**
4 Tonight
7 Nightline
9 Hawaii Five-O
11 Honeymooners
S **Movie:** Hey Good Lookin'

12:15
W **Movie:** Poltergeist

12:30
2 McCloud
5 Thicke Of The Night
7 Entertainment Tonight
11 Star Trek
H **Movie:** Britannia Hospital

12:40
N **Movie:** On The Town

1:00
4 David Letterman
7 **Movie:** Lola (1971). Charles Bronson, Susan George.
9 The Saint

1:25
S **Movie:** Twilight Zone —The Movie

1:30
11 News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Van Nuys Boulevard (1979). Bill Adler, Cynthia Wood.
9 Joe Franklin
11 **Movie:** Our Relations (1936). Laurel and Hardy.

2:30
4 Mary Tyler Moore
W **Movie:** The House Where Evil Dwells

2:35
H **Movie:** High Road To China (cc)

3:00
4 Mary Tyler Moore
9 **Movie:** She-Beast (1966). Barbara Steel, Mel Wells.

3:15
S Bizarre (cc)

3:30
4 Bob Newhart
11 One Step Beyond

3:45
S **Movie:** Mother Lode

4:00
4 Bob Newhart
5 CME Sat
11 Life Of Riley
W Movie Talk

4:25
H Video Jukebox

4:30
4 More Real People
9 News
11 Abbott & Costello

4:55
H **Movie:** The Grey Fox

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 Insight
S Faerie Tale Theatre (cc)

Weekend, May 5 - 6

Sat., May 5

6:00
2 Patchwork Family
4 Carrascolendas
5 Patterns For Living
11 Aprenda Ingles
H **Movie:** Cracking Up

6:30
4 Villa Alegre
5 Insight
11 Gigglesnort Hotel

7:00
2 Captain Kangaroo
4 Rebop
5 World Tomorrow
7 Davey & Goliath
9 News
11 Return To The Planet Of The Apes
S The Color Of Friendship

7:30
4 LBS Children's Theatre
5 Bullwinkle
7 Little Prince
9 Newark & Reality
11 Pink Panther
13 Wall $treet Week
H Fraggle Rock
S **Movie:** Dream Wife

8:00
2 Charlie Brown & Snoopy
4 Flintstone Funnies
5 Wonderama
7 Monchichis/Little Rascals/Richie Rich
9 Christopher Closeup
11 Tom & Jerry
13 MacNeil/Lehrer Newshour
31 Villa Alegre
H **Movie:** Author! Author!

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
9 Meet The Mayors
11 Herald Of Truth
31 Teaching Students With Special Needs

9:00
4 Smurfs
5 Star Search
7 New Scooby & Scrappy Doo
9 Nine On New Jersey
11 Hee Haw
13 Lawmakers
31 La Esquina

9:30
2 Dungeons & Dragons
7 Pac-Man/Amazing Rubik Cube Hour
9 Davey And Goliath
13 Mainstream
31 Mundo Real

10:00
2 Tarzan: Lord Of The Jungle
5 Saturday Morning
9 All-Star Wrestling
11 This Is The USFL
13 American Interests
31 Sonrisas
H **Movie:** High Road To China (cc)
S **Movie:** The Mating Game
W **Movie:** Without Honor

10:30
2 Bugs Bunny/Road Runner
4 Alvin & The Chipmunks
7 Littles
11 **Movie:** Sons Of The Desert (1933). Laurel and Hardy.
13 International Edition
31 Que Pasa USA?

11:00
4 Mr. T
7 Puppy/Scooby Doo (cc)
9 Hardy Boys/Nancy Drew Mysteries
13 America's Black Forum

11:30
4 Amazing Spider Man & Incredible Hulk
13 Presente
W **Movie:** Bonds Are Forever

12:00 **NOON**
2 Biskitts
5 Fame
7 Weekend Specials (cc)
9 Greatest American Hero
11 Lifestyles Of The Rich And Famous
13 Open Mind
21 Gourmet Cooking
H **Movie:** The Killing Of Randy Webster
S **Movie:** Oh, God!

12:30
2 Benji, Zax & The Alien Prince
4 Thundarr The Barbarian
7 American Bandstand
13 Your Children, Our Children
21 Do It Yourself
W Richard Brown

1:00
2 New Fat Albert
4 **Baseball:** L.A. Dodgers Vs. Pittsburgh Pirates
5 Dance Show
9 News
11 **Movie:** Bloody Fists. Bruce Li.
13 Media Probes
21 Victory Garden
W Bugs Bunny's 3rd Movie

1:30
2 Children's Film Festival
7 Greatest Sports Legends
9 **Baseball:** Mets Vs. Houston Astros
13 Bits And Bytes
21 Square Foot Gardening

2:00
2 **Basketball:** NBA Playoff Game
5 Starsky And Hutch
7 Olympiad
13 All New This Old House (cc)
21 Motorweek
H **Movie:** Cracking Up
S **Movie:** Man, Woman, And Child

2:30
13 Last Chance Garage (cc)
21 Gourmet Cooking
31 **Tennis:** 1984 Women's Classic Tournament
W **Movie:** Same Time, Next Year

3:00
5 **Movie:** Dirty Ho (1981). Wong Yu, Lo Lieh.
7 Sportsbeat
11 **Movie:** Thunder And Lightning (1977). Kate Jackson, David Carradine.
13 American Playhouse: Hughie (cc)
21 Do It Yourself

3:30
7 Wide World Of Sports
21 Victory Garden
H **Special:** Some Call Them Freaks

4:00
4 **Golf:** Mony Tournament Of Champions
13 The Compleat Gilbert And Sullivan: "Trial By Jury" and "Cox And Box" (cc)
21 Square Foot Gardening
S **Movie:** Six Pack

4:15
9 Kiner's Korner

4:30
2 NCAA Special
7 **Horse Racing:** The Kentucky Derby
9 News
21 Motorweek
H **Movie:** The Grey Fox
W **Movie:** Island Of Adventure

5:00
5 Mission Impossible
9 Top 40 Videos
11 Chips
21 Sesame Street (cc)
31 Kazantzakis

5:30
31 Lawmakers

6:00
2 Channel 2 The People
4 News
5 Blue Knight
7 Wide World Of Sports
9 Racing From Aqueduct
11 Star Trek
13 Odyssey
21 Great Little Railways
31 Searching
H **Movie:** Author! Author!
S Rock Of The '80s
W Bill Cosby

6:30
2 4 7 News
9 In Search Of
31 European Journal

7:00
2 News
4 Prime Of Your Life
5 Too Close For Comfort
7 **Special:** Parking: New York's Nightmare
9 News 9: Weekend
11 Dance Fever
13 Family Classics: The Legend Of Robin Hood
21 Inside Albany
31 Music Video Party
S **Movie:** Oh, God!

7:30
2 Muppets
4 This Is Your Life
5 All In The Family

7 Channel 7 Special Reports
9 New Jersey People
11 At The Movies
13 Wild America (cc)
21 Wall $treet Week
31 Checking It Out

8:00
2 **Special**: Bugs Bunny's Bustin' Out All Over
4 Diff'rent Strokes
5 On Stage America
7 T.J. Hooker (cc)
9 **Movie**: Twilight's Last Gleaming (1977). Burt Lancaster.
11 **Special**: Bigger Than Life
13 Nature Of Things
21 Great Performances: The Queen Of Spades
31 Piano Players Rarely Ever Play Together
H W **Movie**: Twilight Zone —The Movie
N **Movie**: Padre Padrone

8:30
2 **Movie**: The Wiz (1978). Diana Ross, Michael Jackson.
4 Jennifer Slept Here
11 **Baseball**: Yankees Vs. Milwaukee Brewers

9:00
4 People Are Funny
7 Love Boat (cc)
13 International Playbill: Poldark
31 N.Y.U. Broadcast Lab
S **Movie**: Lenny

9:30
4 Mama's Family
31 Mystery! Reilly: Ace Of Spies

10:00
4 Yellow Rose
5 News
7 Fantasy Island (cc)
13 Sneak Previews
H **Movie**: The Far Pavillions (Part 3)
N **Movie**: Privileged
W **Movie**: *The Thing*

10:30
5 Black News
13 **Movie**: An American Tragedy (1931). Sylvia Sidney.
31 Music Video Party

11:00
2 4 7 11 News
5 **Movie**: Chinatown (1974). Jack Nicholson.
9 Laugh-In
21 Austin City Limits
S Best Of Bizarre (cc)

11:30
4 Saturday Night Live
9 Racing From Roosevelt
11 Wall Street Journal Report
S **Movie**: Horrorplanet

11:45
2 Sports People
7 **Movie**: High Plains Drifter (1973). Clint Eastwood.

12 **MIDNIGHT**
2 **Movie**: The Eiger Sanction (1975). Clint Eastwood.
9 Championship Wrestling
11 Odd Couple
H Not *Necessarily* The News
N **Movie**: Monty Python Live At The Hollywood Bowl
W **Movie**: Beefcake Review

12:30
11 Honeymooners
H **Movie**: The Killing Of Randy Webster

1:00
4 Rock Palace
9 **Movie**: Piranha (1978). Bradford Dillman.
11 Twilight Zone

1:10
S **Movie**: Summer Lovers

1:30
7 **Movie**: Branded (1951). Alan Ladd.
11 News
W **Movie**: Jinxed

1:35
5 **Special**: Emperor Of The North (1973). Lee Marvin, Ernest Borgnine.

2:00
4 Mary Tyler Moore
11 Road To Los Angeles

2:10
H Buddy Hackett

2:30
4 Mary Tyler Moore

2:35
2 Music Magazine

2:55
S **Movie**: Six Pack

3:00
4 Gavin/Lott
9 **Movie**: TBA
11 Twilight Zone

3:05
2 **Movie**: Let's Switch (1975). Barbara Eden.

3:10
H **Movie**: The Grey Fox

3:30
4 Bob Newhart
11 One Step Beyond
W **Movie**: Bonds Are Forever

4:00
4 Here's Lucy
11 Life Of Riley

4:30
11 Abbott And Costello

4:34
2 **Movie**: Judgement Day (1974). David Hartman.

4:45
H **Movie**: Twilight Zone —The Movie

4:50
S Best Of Bizarre (cc)

5:00
9 News
11 Biography

5:30
9 Point Of View
11 Christopher Closeup
S Rock Of The '80s

5:45
11 Davey And Goliath

5:50
5 Time For Timothy

Sun., May 6

6:00
9 New Jersey Report
11 News

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 Wild Kingdom
H Hoober-Bloob Highway
S **Movie**: Oliver Twist

7:00
2 Captain Kangaroo
4 Joy Of Gardening
5 Hour Of Power
7 Faith For Today
9 Newark And Reality
11 Old Time Gospel Hour
H **Movie**: My Fair Lady

7:30
4 Journey To Adventure
7 This Is The Life
9 Jack Van Impe Presents
13 Mister Rogers

8:00
2 Way To Go
4 Bob Newhart
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)
S **Movie**: Alice's Adventures In Wonderland

8:30
2 For Our Times
4 Music City USA
7 Channel 7 Special Reports
9 Day Of Discovery

9:00
2 Sunday Morning
4 That Teen Show
5 **Movie**: Spider-Man (1977). Nicholas Hammond.
7 Tiempo
9 Oral Roberts
11 Black Star
13 Sesame Street (cc)

9:30
4 Positively Black
7 New York Hot Tracks
9 Point Of View
11 Pink Panther

10:00
4 Latin Tempo
9 Mass
11 Three Stooges
13 Mister Rogers
H **Movie**: The Wonder Of It All
S **Movie**: Brainstorm
W Coming Soon

10:30
2 Face The Nation
4 Visiones
7 Entertainment This Week
9 That's The Spirit
11 **Movie**: Ride 'Em Cowboy (1941). Abbott and Costello.
13 Wild America (cc)

11:00
2 Taking Advantage
4 First Estate
5 **Movie**: Tarzan And The Great River (1967). Mike Henry, Jan Murray.
9 Make Peace With Nature
13 Why In The World
W **Movie**: Running Wild

11:30
2 Newsmakers
4 Today In New York
7 *This Week* With David Brinkley
9 Rex Humbard
13 Family Classics: The Legend Of Robin Hood
H Fraggle Rock

12 **NOON**
2 Channel 2 The People
4 News 4orum
9 Robert Schuller (cc)
11 **Movie**: Three Ring Circus (1954). Dean Martin, Jerry Lewis.
13 **Tennis**: Head Easter Bowl Special
21 Six-Gun Heroes
H Hobber-Bloob Highway
S Paper Chase

12:30
2 **Special**: Arena Of Excellence: The Los Angeles Memorial Coliseum
4 Meet The Press
7 Eyewitness News Conference
H **Movie**: Wild Horse Hank

1:00
2 **Basketball**: N.B.A. Playoff Doubleheader
4 **Special**: Hong Kong On Borrowed Time
5 **Movie**: Fantasy Island (1977). Ricardo Montalban, Bill Bixby.
7 Like It Is
9 News
21 Piano Players Rarely Ever Play Together
S **Movie**: To Please A Lady
W **Movie**: The Blackboard Jungle

1:30
9 **Baseball**: Mets Vs. Houston Astros
13 Great Performances: Gustav Mahler: Symphony No. 6. Stereo simulcast over WNCN-FM.

2:00
4 **Young People's Special**: Just Another Stupid Kid
7 American Sportsman
11 This Week In Baseball
21 Nature Of Things
H **Movie**: And Now For Something Completely *Different*

2:30
4 **Golf**: Mony Tournament Of Champions
7 USFL Football
11 **Baseball: Yankees** Vs. Milwaukee Brewers
S Star Spangled Country Party

3:00
5 **Movie**: Love And Bullets (1979). Charles Bronson, Jill Ireland.
13 Frontline (cc)
21 Rod And Reel
W **Movie**: If You Could See What I Hear

3:30
21 Sneak Previews
H Culture Club

4:00
13 Tony Brown's Journal
21 **Movie**: Movie Struck (1937). Laurel and Hardy.
31 Washington Week In Review
S **Movie**: Firefox (cc)

4:15
9 Kiner's Korner

4:30
4 Sportsworld
9 News
13 Mainstream
31 Lawmakers
H **Movie**: My Fair Lady

5:00
5 Fame
9 S.W.A.T.
11 **Movie**: Don't Be Afraid Of The Dark (1973). Kim Darby.
13 Innovation
31 Inside Story
W Steve Miller

5:30
13 Firing Line
21 Enough Is Enough
31 Cityscope

6:00
2 4 7 News
5 **Movie**: Game Of Death (1979). Bruce Lee.
9 Hawaii Five-0
21 Interrupted Lives
31 All About TV
W **Movie**: Dynamite Chicken

6:05
S **Movie**: Love At First Bite

6:30
2 4 7 News
13 Agronsky And Company
31 Searching

7:00
2 60 Minutes
4 **Special**: Animals Are The Funniest People
7 Ripley's Believe It Or Not!
9 Switch
11 Solid Gold
13 21 Inside Albany
31 High Feather

7:10
W Richard Brown

7:30
13 World War I
21 McLaughlin Group
31 Opening Night
H Fraggle Rock
W **Movie**: Angelo, My Love

8:00
2 AfterMASH
4 Knight Rider
5 Star Search
7 **Movie**: The Last Days Of Pompeii (1984). Sir Laurence Olivier. Part 1 (Parts 2 & 3, Mon. & Tue., May 7 & 8, 9 p.m.) (cc)
9 Straight Talk
11 Lifestyles Of The Rich And Famous
13 Odyssey
21 Mystery! Shades Of Darkness (cc)
31 Color
H S **Movie**: Brainstorm
N **Movie**: Chilly Scenes Of Winter

8:30
2 Four Seasons
31 Checking It Out

9:00
2 Jeffersons
4 **Movie**: V: The Final Battle (1984). Marc Singer, Faye Grant. Part 1 (Parts 2 & 3, Mon. & Tue., May 7 & 8, 9 p.m.)
5 Merv Griffin
9 New Jersey Report
11 Lou Grant
13 Masterpiece Theatre: Nancy Astor (cc)
21 **Movie**: Are You With It? (1948). Donald O'Connor.
31 Journey Through New York

9:30
2 Alice
9 Meet The Mayors
31 Presente
W Movie Talk

10:00
2 Trapper John, M.D.
4 **Special**: Television's Greatest Commercials III
5 11 News
9 Jimmy Swaggart
13 Butterflies
31 Secretaries Of State *In Conference*
H More Unexpurgated Benny Hill
N **Movie**: Thieves Like Us
S Paper Chase
W **Movie**: Fast-Walking

10:30
5 Sports Extra
11 From The Editor's Desk
13 Monty Python
21 Fawlty Towers

11:00
2 4 7 News
5 Off The Set
9 World Tomorrow
11 Odd Couple
13 Independent Focus
H **Special**: Murder: No Apparent Motive
S **Movie**: Firefox (cc)

11:30
4 **Movie**: Bitter Harvest (1981). Ron Howard.
5 David Susskind
9 It Is Written
11 Honeymooners

11:45
2 Sports Update
7 Sports Special

12 **MIDNIGHT**
2 Rockford Files
7 **Movie**: The Last Blitzkrieg (1959). Van Johnson, Kerwin Matthews.
9 **Movie**: Kill Me If You Can (1977). Alan Alda, Talia Shire.
11 Star Trek
H **Movie**: And Now For Something Completely Different
N **Movie**: Smithereens
W **Movie**: Cry The Beloved Country

12:50
S Six Pack

1:00
2 Barnaby Jones
11 Twilight Zone

1:10
S Miss Pat Collins

1:30
11 News

1:35
H **Movie**: Exposed

1:45
4 Mary Tyler Moore

2:00
2 News
9 The Saint
11 Wall Street Journal Report

2:10
S **Movie**: Nana

2:15
4 Positively Black

2:30
11 **Movie**: Unholy Wife (1957). Rod Steiger.

2:45
4 First Estate

3:00
9 **Movie**: Octa-Man (1971). Pier Angeli, Kerwin Matthews.

3:20
H **Movie**: The Thing

3:45
S **Movie**: Love At First Bite

4:30
9 News
11 Abbott And Costello

5:00
4 *20-Minute Workout*
9 News

5:15
H Culture Club

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin

NEW YORK CLASSIFIED

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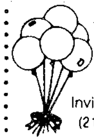

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Attractive, Contemporary Male—Executive, 49, 6'3", 180 lbs, athletic, financially secure seeks slim, semi-sane lady, 30-45 for travel and meaningful relationship. NY/LI. Phone/photo. NYM Box D790.

Dynamic, Attractive, Petite—Blonde, blue-eyed, Jewish female seeks energetic, enthusiastic, sincere, professional, Jewish male, 25-35, to enjoy life and each other. I hold old-fashioned ideals: ultimate goal a lasting relationship. Enclose photo if possible. NYM Box F365.

Warm, Witty, Vivacious—and sexy, Jewish, professional woman, 33, 5'6", 120 lbs. Seeks worldly, sophisticated, financially secure man, 35-45, 5'10" and over, who is clever, fun-loving, and shares my passion for Trivial Pursuit. Phone a must, photo appreciated. NYM Box C277.

Very Pretty, Slender—Female, professional would like to meet good-looking, successful and cultured male, 37-53, who enjoys the finer things in life for friendship plus. NYM Box F366.

Lovely Lady—Spirited, compassionate, cultured and talented, professional woman, would like to share the future with a man who is young at heart and a real mensch. I'm slim, attractive, early 50's, 5'6", brown hair and green eyes, and I love life. I welcome a tall, slim, secure, quick-witted, humorous, mature gentleman for a loving and caring relationship. NYM Box C278.

40 Year Old—Non-smoking physician, Jewish, single, 5'5", enjoys dining, dancing, traveling. Seeks woman between the ages of 30-40, for long-term relationship. Attractive is important, however, charm and a sense of humor are more meaningful than beauty. Essential are slim figure, graceful features and elegant bearing. Height between 5'1" and 5'6" most suitable. Working successful woman no problem although children are. Phone. photo, bio. NYM Box F367.

Very Attractive Woman Physician—30's, slim, warm, romantic, humorous, spirited. Seeks special man. NYM Box C279.

Attractive Social Worker—Female, 29, 5'7", slim. Seeks intelligent, handsome, professional male, capable of friendship, warmth and sharing. Bio, photo, phone. NYM Box C280.

Attractive, Professional Male—Single, 33, Hispanic, sincere, low-key. Enjoy outdoors, travel, movies. Desires woman to share life with. Letter/photo. NYM Box D785.

Terrific LI Woman—34, Jewish, also beautiful. Ran out of ad money. That's it!. Photo/phone. NYM Box D786.

Can We Talk?—Told by many to have the wit of Joan Rivers. Successful, attractive, fun-loving female seeking 35-50 Jewish male for romantic, lasting relationship. Photo/note. NYM Box D788.

Successful Male WASP Executive—48, NJ, tall, good shape, widower, 2 kids at home. Looking for a gentle lady to love. The right one is 30-40, open, growth-oriented, educated, cares for herself; then others, feels as at home in the woods as at the Met, and doesn't take herself or life too seriously. Photo, note, phone number please. NYM Box D599.

Extremely Attractive Female—27, highly successful in fashion seeks sincere, handsome Jewish professonal with wit, warmth and a stable outlook on life, for committed relationship. Photo, phone, bio a must. NYM Box D791.

Search No Further—Extremely intelligent, handsome, successful, sensual, charming, stimulating gentleman, 27, awaits his classy, fiery counterpart, 24-30, and an exquisite relationship. Phone, photo, bio appreciated. NYM Box D792.

Sincere, Attractive Professional—30, 6', seeks warm, caring, Jewish female to share walks on the Jersey shore. Should enjoy sports, be pretty, have a good sense of humor and be ready for a sincere relationship. Photo. NYM Box D793.

Vivacious, Attractive—Successful, professional Jewish woman, 34, seeks cuddly, successful, honest man to 42 to share joys of NYC. NYM Box D794.

Luscious, Lovely, Lithe—LI lass, 52, seeks compatible, unattached male. NYM Box D795.

Nothing Personal—But are there really this many terrific single people looking for each other? Here's one more. Tall, blue-eyed designer, witty, warm, generous of spirit and heart. Looking for the real thing with a man who thinks no woman has ever really appreciated him. He's 35-45, romantic, funny, ambitious. Who is he? NYM Box F370.

Challenge—Is there a woman with a fresh and natural beauty that is warm, intelligent, slim, athletic and fitness conscious, 25-45? I am 48, single, healthy, a successful lawyer, bluntly honest with a subtle wit, 5'8", trim and athletic, tournament tennis player. Enjoy creative conversation, travel to hideaways, Woody Allen movies, fine food, music and the arts. I live on the Gulf Coast, in New York all the time. If you exist and want to meet and share a permanent relationship send photo and phone number to NYM Box F371.

A Great Communicator—Professional woman, 36, 5'7", former opera/musical comedy performer seeks Jewish male, 34-45, able to express feelings, values friendship, loyalty, the arts. NYM Box D796.

Can We Talk?—I am a one-man woman. The problem is I can't seem to locate that one man! Sensitive, pretty, slim, non-smoking professional LI woman, 29, hoping to meet kind, bright, modest, professional man with dry wit, who is as surprised to be answering this ad as I am to be writing it. Photo appreciated. NYM Box F374.

Thrives On Light And Sunshine—Warm, attractive, successful, business woman, age 41, slim, 5'7", divorced, Christian. Desires to meet single, self-confident man who combines emotional maturity with success and old-fashioned values. Interests include sailing, the outdoors, travel, exploring NY, antiquing, movies, theater and reading. No substance abusers. NYM Box D789.

Westport Ct. Exec—Divorced male, 6', WASP, seeking independent, attr tive, witty and sensual woman to sh the good times, quiet times and The S day Times. Recent photo, phone and b NYM Box D798.

Often Described As—Beautiful, inte gent and vivacious. This 30-year-old, p fessional Jewish female seeks lasting re tionship with a 30-40-year-old, intellige attractive, successful Jewish male w believes that everything comes to th who wait. Photo/phone. NYM Box D

The Right Stuff—That's what I'm made are you? I'm 32, Jewish, divorced with s very attractive, career-minded, warm, s sitive, intelligent, funny and real. Seek lationship with man of same. Photo/pho please. NYM Box F372.

Pretty, Successful Businesswoman— 25, tired of all work and no play, wisl to meet attractive, sincere man, 28-35, enjoy with me friendship, romance, co edy clubs, theater, travel and fishi Photo, bio, phone. NYM Box D800.

Earthy, Warm, Intelligent—Very attr tive and sincere professional woman, a 38, with child-like spirit and class see relationship with wholesome male. Go sense of humor and fit body a pl Phone/photo please. NYM Box F373.

Established Male Professional, 30's Varied interests, never married, seeks r lationship with unattached female, ve attractive, sensuous, intelligent, refine NYM Box D802.

Starting Over—Attractive, warm fema 34, professional of multi-racial bac ground, separated from husband a seeking to explore life again with strong yet sensitive professional man w is interested in marriage and starting family if the chemistry is right. Pho phone please. NYM Box D797.

Warm, Sensitive, Successful—Attractiv slim, Jewish lady, 38, enjoys travel, the ter, movies, music, dancing and quiet r mantic evenings seeks intelligent, su cessful man, 5'10" or taller, 35-48, sens of humor, to share similar interests an more. Photo and phone. NYM Box D8

Male Professional, 28—With strong Jew ish identity, seeks bright, attractive wo man, 21-27, over 5'6", with similar fee ings. Photo a must. NYM Box D804.

Manhattanite—Female, 31, Jewish seek a Jewish business or professional mal (also Manhattanite) 31-41, sincere an marriage-minded. Bio/phone/phot NYM Box F375.

Classy, English Redhead—Ex-mode mid 40's, Jewish, looking for Mr. Wor derful for a relationship. NYM Box F3

Mr. Right Where Are You?—Jewish pr fessional woman, 5'2", 38, pretty, with touch of class, from Essex County, N loves New York, intelligent, fun-lovin enjoys tennis, dancing, jogging, skiin Hurry before I change my mind. NYM Box D864.

STRICTLY PERSONALS

sident—Of fast growing company, 49, y eligible, sensitive seeks high class utiful lady in 30's, capable of letting r down, who can constructively sup- rt career plus share passions including nis, opera, travel. NYM Box F378.

ecial Friendship—Investment banker, WASP, kind and secure is seeking an raordinary woman. Photo/phone ex- anged. NYM Box F379.

eative Complement—Sought by attrac- e Westside woman. Warm smile, hu- r and insight welcomes relationship th smart, sensitive, spontaneous man, plus. NYM Box F380.

vorced Lady, 39—2 sons, Catholic, tra- ional values, excellent cook. I would e to meet an educated gentleman for rriage only. Must be romantic, honest, elligent, love music, children, emo- nally and financially secure. NYM Box 18.

ccessful Businessman—Now hopes to vote time to other things. Am fit, attrac- e, 31 and all the rest but still looking for er things. Are you? Photo would be e. NYM Box D816.

gle Pediatrician—Kids are my favorite ople. I want some of my own. First, I nt to find the ideal woman to share my e. I am 36 years old, good-looking, ath- ic and highly intelligent. I have been d I have a brilliant, dry sense of hu- or. I am impeccably groomed, meticu- usly neat, capable, sensitive, diverse. I ve music, film, sports. I'm an avid read- and sometimes even finish the Times' zzle. Phone/photo/bio a must. NYM x D817.

vvy Michigan Graduate—Attractive wish woman, 31, with warmth and hu- or, likes the arts, the Big Apple and the dirondacks. Seeks tall, trim, unattached wish professional, 30-45, with panache, umor, passion and touch of class. Re- nt photo if possible. NYM Box D822.

ery Pretty, Petite—Curvy (not fat), bru- ette, 43, NYC, wishes to share life with ung male, 37-54. Interests; the social iences, theater, film and country week- ds. My background is the arts. Bio/ hone. NYM Box D850.

arm, Vivacious, Very Attractive—33- ar-old, 5'5", executive lady would like find intelligent, sensitive, good- oking, financially secure, professional an, must love kids, pets and dancing. ant an honest relationship. Phone/pho- /bio. NYM Box D824.

ookbook Author—Also widely pub- shed theater critic and travel writer renada to Goa). NYM Competition nalist. MBA. Lyricist (comedy). Slim, pe- te, attractive blue-eyed blond. Single oman, youthful 30's. Passions: plants; ining out (greasy spoon to grand). Espe- ially Chinatown. Seeks witty, single man: ourmet/gourmand, musical theater afi- ionado or other mutual interests as en- ee. NYM Box D826.

ace Your New Balance—Stretch your chilles, run with me. Single Jewish, at- ractive, vivacious female, 35, in Central J. Seeks single Jewish fun-loving nensch, 30-40, to share healthy lifestyle, ilms and Chinese food. Only those cou- ageous for commitment, write NYM Box D827.

Tall, Attractive Widow—Articulate, witty, warm. Successful executive, dynamite mom, 40, Jewish, raising delightful 4-year-old and 6-month-old sons. Seeking chemistry, compatibility and commitment with dynamic man, 40-55. Photo, phone, bio please. NYM Box D829.

Creative, Cute, Curious—Educated, erudite, funny, fit, frank, flexible, sexy, secure, stable, single, profesional woman, 34, 5'6", great with adjectives, seeks similar male. NYM Box D830.

Attractive, Very White Woman—39, going on 20, mysterious, educated, bilingual French. Interests: art, writing, film. Travel, skiing, dancing from Fred and Ginger to the latest. Financially independent seeks similar man for fun, romance, ultimately looking for soulmate. *Age not important. Your spirit, joie de vivre*, worldliness is. Physical type: from Woody Allen to The Incredible Hulk. Age: 18-78. Phone, photo, letter. NYM Box D831.

Sweet, Charming, Classy—Bright, articulate, thin female, age 30, with exquisite tastes from champagne to Levis, wants to meet dynamic, bright, humorous, very wealthy man for friendship, and whatever that leads to within a possible relationship. Please reply with particulars to NYM Box D832.

Redford Type, 30's—Seeks cute Gotham gal, 20's, WASP/Latin, 5'-5'6", good mind, nice body, warm smile. Photo/phone/note. NYM Box D833.

Attractive Female Writer—Jewish, 27. Loves theater, music and good conversation. Seeks professional Jewish male with similar interests. Phone/bio/photo. NYM Box D834.

Warm, Attractive Woman—31, bright, vibrant, sincere, seeks same in male, 35-45, for serious relationship. Enjoy travel, theater, adventure. Photo and phone. NYM Box C281.

Special, Sincere, Sophisticated—She, 26, Jewish. Sweet, savvy, successful, stylist. Slim, sensational, stunning, sexy, single, skier. Seeks someone single, sincere and successful for special, serious relationship. Snapshot, letter. NYM Box C282.

Dynamic Female Stockbroker—Very attractive with zest for life, seeks relationship with financially secure, tall, bright, charismatic male, 42-55. NYM Box D908

If You Are A Single Woman Under 40—Non-smoker, desiring to share 1. meals, perchance chocolates and champagne, 2. romance, perchance love, 3. a few moments together, perchance a lifetime, I'd like to meet you. I'm a successful attorney, active 52, divorced, 6'1", rugged, relaxed and comfortable to be with. NYM Box C283.

Wanted: Upbeat Person—Woman, 52, hopes to meet a witty, intense and urbane pal. Please, no dieters or boors. Throw away those silly little bios and share yourself on paper. We'll do the town. More? NYM box C284.

Firey Scorpio Lady—Attractive, warm, sophisticated, world-traveled, searching for soul mate. If you are incurably romantic, intelligent, successful and 40 plus, let's meet. Photo/phone. NYM Box D910.

Tall NJ Executive, 54—Seeks quality female, 30-45. Photo. NYM Box D835.

Sexy Lady MD—27, seeks tall, handsome, humorous, worldly Jewish professional, 30's, for lasting loving relationship. Photo/bio. NYM Box D836.

Very Attractive Brunette, 31—Fashion exec, seeking sensitive man, 30-50, for committed relationship. Bio/phone please. NYM Box D837.

Offering—Pretty, 37, well-educated, traveled and read. Petite, slim. Seeking man of insight, humor, charm, 40-55, for long-term relationship. Photo. NYM Box D838.

Very Attractive Male—I'm 39, successful, professional, intelligent and am seeking similar Christian female, 30's, who has sophistication/charm and more importantly, traditional values and a good sense of humor. My interests include photography, sports/fitness, travel, films and theater. Photo/bio a must. NYM Box D839.

Bright, Beautiful, Chic—Jewish business exec, early 20's. Enjoys skiing, theater, dining, travel. Looking for tall, single Jewish romantic male, 24-30, who can offer honesty, humor, intelligence. Bio/photo/phone please. NYM Box D840.

Black Intellectual, 43—Highly accomplished handsome, eclectic moving back to NYC soon seek slim, warm, talkative, professional woman to reintroduce me to NYC. Race unimportant. Photo. NYM Box D841.

Attractive, Flamboyant—Successful, 29, self-employed dance teacher interested in theater, fine dining, outgoing, enjoys traveling, family oriented and me. Seeking attractive, high-spirited Jewish professional who enjoys what life has to offer. Age 30-36. Has to have a sense of humor. Photo and phone a must. NYM Box D843.

Recently Relocated To NYC—30, handsome, single executive who loves sports, travel, theater and fine dining. Seeks beautiful, intelligent, fun-loving, Jewish woman, 23-30. Must be nonsmoker. Photo/phone. NYM Box D844.

Men, Be Selective—Quality LI lady, 39, very attractive/slim, bright, happy, genuine, seeks secure, meaningful relationship. Box 59, Malverne, NY 11565.

Lovely Lady—Energetic, very interested, very bright, passionate, and giving (testimonials available). Multi-professional (language, dance, education), late 30's, great shape, seeks the real thing, not fling. Photo/phone. NYM Box D846.

Genuine Swiss Import—Pretty, petite, brunette lady, independent but warm and sensitive, curious, just sportive enough to stay in shape, would love to meet you if you are 40 plus and the only thing missing in your life is that special friend. Please write with photo and phone. NYM Box D847.

Delightful, Successful Female MBA—31, Jewish, skier, movie lover seeks brainy male professional, 30-40, for relationship. NYM Box D849.

Mature Male Successful Entrepreneur—Seeks sexy, slim female for friend/partner, non-smoker. NYM Box D823.

Single, Spirited, Stunning—Sensuous, witty, professional, mid-30's female seeks secure, loving, dynamic man of refinement, presence. Photo. NYM Box D851.

Fine Vintage Wine—A warm brunette, 5'6", 43, divorced, Brooklyn raised, live in Catskills, love theater, jazz, rock, exotic food. Seeks man of quality with similar vintage. Non-smoker. NYM Box D853.

Successful, Bright Attorney—I am 41, divorced with no children. Looking for attractive, bright Jewish woman, 30-33 for possible long-term commitment and family. Photo/bio. NYM Box D852.

TV Sports Biz Lady—Blonde, blue-eyed, is looking for handsome, tall guy who loves dancing, movies and baseball. My standards are high, but I'm worth it. Reply if you're 25-35. Photo and phone. NYM Box D856.

Refreshing, Dynamic Woman, 32—Very attractive, 5'6", successful, creative, classy and adorable. I seek a very successful Jewish man who enjoys sailing, skiing, travel, jazz, opera, and the beach. Non-smoker. NYM Box D857.

Manhattan Psychoanalyst—Attractive, slender, 39, ready now for love, marriage, family, seeks successful man of similar goals. NYM Box D858.

Vibrant, Sophisticated Woman—Attractive, white, single, Jewish, 5'4", 39. Enjoys fine wines, old movies, Woody Allen, travel, art and the good life. If you believe that "soup for one" can be changed to "soup for two" and are a successful professional single man between 37-50, let's talk. NYM Box D859.

Call Me Ishmael—Well traveled, single Jewish, 40, bearded, striking, Westsider seeks moorings with worldly, unpretentious woman who blends touches of irreverence with solid sense of direction. Photo, brief bio to NYM Box D961.

High Energy, Quality Woman—Chubby, cuddly, adorable (gives great hug), human, real, honest, loves to laugh. Busy *professional, mid-forties*, divorced, grown children, would like to meet single man. Kind, caring, warm with depth of character. Can you live, laugh, love, be absurd, serious and spontaneous? This is a hard bill to fill. If you are out there, send bio, photo and phone. NYM Box D861.

Male, 9 or 10, Successful—6', 180 lbs., has everything including wide shoulders, hair, good voice and sense of humor, except 27-38-year-old female 9 or 10, with good character, brain, diction, country fresh cover girl looks, sense of humor and availability for relationship. Prefer phone and photo. NYM Box D806.

Attractive Rockland Co.—Jewish widow, 57, is looking for a male friend over 45 who likes dogs/cats, has own car for his mobility and wants a home. NYM Box D863.

Very Attractive Black Female, 41—Seeks attractive, professional man, 38-50, race no issue. Photo a must, Box 1325, Bronx, NY 10451.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Blue Eyes, Long Blonde Hair—Warm, adventuresome, independent woman, who is a successful, private consultant in corporate protocol and entertainment. I am young at 50, with a cheery disposition, romantic, and have passions for ballooning, travel, health and fitness, gardening, dancing and the out-of-doors. Would enjoy a gentleman who is emotionally and financially secure, witty, worldly, intelligent, flexible, with a sense of wonder, integrity and joie de vivre. Do you exist? Photo, letter and phone, please. NYM Box D807.

Prince Charming—36, executive who is romantic, exciting, and athletic seeks, 24-30, sexy, fun-loving, slim and caring woman. Photo a must. NYM Box D865.

Handsome, 33, WASP—TV exec with PhD seeks non-smoking professional woman who loves NYC. NYM Box D813.

Preppy Professional Woman, 26—Warm, sensitive, spontaneous. Positive thinker, very giving. Enjoy city, country, friends and good living. Jewish, non-religious. Ready to share, want a realtionship with potential. You too? NYM Box D808.

A Natural Beauty—Smart, sincere, sexy, silly, seeks single man for friendship. I'm 31, slim with no sharp edges, a successful WASP stockbroker in Fairfield County who loves NY but no night owl. R.S.V.P. with address please. NYM Box F381.

Vibrant, Attractive Woman Of Wit—Slim professional, 38, loves good conversation, books, theater. Seeks successful, secure man, 35-48. NYM Box D810.

Very Attractive, 21-Year-Old—Green-eyed, redhead seeks sincere, very affectionate and caring man for long walks, long talks, and lasting love. NYM Box D809.

My Friend Made Me Do This—Recently divorced, 36-year-old, Jewish female from the Jersey Shore, looking for that special Jewish man, 35-45, willing to share life, love and my kids. Bio, photo and phone a must. NYM Box D811.

Beautiful, Elegant, World-Traveled—Female executive enjoys theater, tennis, water sports and humorous, intelligent conversation. Seeks sophisticated, successful gentleman, age 40-50. No polyester please! Recent photo, bio and phone required. NYM Box D812.

Blonde Investment Banker-32, looking to make a market in futures with an emotionally mature man who wants to share the real thing! My portfolio is well diversified: I have dazzling ocean blue eyes, am shy yet adventurous and enjoy traveling, sports and good books. Research reports indicate that you are mid 30's-40's, have a good sense of humor, are well-educated, professionally successful, cultured, and have appreciation potential. High yield returns can be yours. Just exercise your option on this initial public offering by sending bio, phone and photo. NYM Box D805.

Stop Right Here—If you're looking for a special lady. Very attractive, warm, outgoing Jewish female, 28, seeks special man, 28-36, successful, handsome, romantic, sensitive, spontaneous to share fun times, fine wine, a little magic together. Photo/phone/note. NYM Box C298.

Interesting, Intelligent Businessman—Widower with children, 51, 5'8", 155, enjoys music, theater, sports and sunshine. Seeks attractive, slim, affectionate, sincere woman, 35-45, for whatever relationship might develop. NYM Box D819.

Very Pretty, Well-Educated Female—33, looking for handsome, adventurous man. Most important, must be able to accept impulsive behavior. Phone, photo, bio. NYM Box D814.

There's So Much To Say—I'm 57, 5'10", 150 lbs., healthy, sparkling eyes, interesting, gentle, a craftsman cabinetmaker. I live in a beautiful, self-built, Woodstock Mountain home. I need to share my life, music, fun, everything we can afford with one woman who is not often depressed, slender, 37-47, self-reliant, 5'2"-5'8", communicative, loving. Letter, photo, phone. NYM Box D915.

2 Parents Bring More Happiness—Into a child's heart than one. My dream is to share children, love, compassion, humor, the arts, classical music, nature, skiing, travel with non-religious, Jewish, 38-48, professional single parent. My vital statistics: 41, widow, small child, European background, well-educated, pretty. Can you match my dream? NYM Box D916.

Attractive, Fun-Loving Blonde—Woman, 40, shapely, intelligent, owns successful business, loves the arts, partying, traveling and quiet dinners looking for her Dynasty man i.e. tall, good-looking, successful man with a great sense of humor between 35 and 50. If that's you, please send photo, phone number and bio, and let's meet for a drink. NYM Box F436.

Very Attractive, Sophisticated—Prc sional woman in her 30's, seeks the pl ure of your company for an evenin champagne and strawberries. If you single, a good conversationalist, cc dent by day, sensitive by night and r riage-minded, send bio and photo. N Box D911.

Caring, Unpretentious, Successfı Handsome, very nice guy, 36. Loves mı ocean, tennis, biking and camping tı Seeks attractive woman with similar ta to share life with. Photo, phone and le NYM Box C285.

Pretty, Blonde, WASP—International ecutive, 31. Seeks single, tall, highly-e cated, professional male, 32-42, whc kind, genuine and enjoys tennis, sk and wants to settle and raise fan NYM Box C286.

Walk On The Wide Side—Success adventurous, male health professional, with interests in cycling, travel, Hitchc movies, old rock music and Indian cuis Seeks unpretentious yet attractive fem 20-32, with outgoing personality, gı sense of humor and upbeat outlook. Ph please. NYM Box D913.

Beautiful, Turquoise-Eyed—Auburn I and Jewish LI professional, 35, seek intelligent, sincere and handsome n 35-45. Send photo. NYM Box D914.

Bright, Attractive, Bilingual—Frer Single Jewish female, 34. If you like p tics, films, theater, dining, travel and smoking, are either a business or pro sional man, 30-40, over 5'9", and inter ed in a caring, sharing, committed rı tionship, what are you waiting for? I photo and phone. NYM Box C287.

STRICTLY PERSONALS COUPON

We Offer the Best Rate for the Most Readers

Name ____________________

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Ad copy:

Use the coupon above or call (212) 880-0734. Rate is $20 per line, two-line minimum. Add $12 for NYM box number. Mail to: Classified Department, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. All ads accepted at the discretion of the publisher.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

rikingly Beautiful, Wealthy—Green- ed blonde divorcee, 52, 5'10", 136 lbs, eat legs, recently moved to Florida via ris, Bombay, Manhattan, deep South; ingual (fluent French), musical, ex- edingly bright, charming, cosmopoli- n. Would like to hear from you only if u are: 45-60, over 6'2", unmarried, nderfully handsome, well-educated, teresting, mobile, straight-forward, sav- and very very rich. Clear, recent, full- ngth photo, detailed letter with year- und addresses, home and business tele- iones/ telexes, resume mandatory. hoosy, you bet! You can afford to be o. Immediate reply with comparable ita. NYM Box C300.

andsome, Professional Male—6'1", 37, nsitive, sincere and intelligent seeks an en and honest relationship with a fe- ale of similar qualities. NYM Box F359

ame" Debbie Allen Look-A-Like— etty, classy, fun-loving, hearty laugh, d warm. Seeks handsome, black, ivy eague professional: law/medical/busi- ess, financially secure, 35 plus, atten- ve, supportive, caring, sensitive, adven- rous, for companionship/marriage/fam- y. Photo, phone. NYM Box C288.

Errant Knight Seeks Fairest Maiden—Public relations executive, 30, 5'9", handsome, sharp, athletic, Jewish, martial artist. Seeks inspiring, well-toned beauty to end quest. Photo/phone. NYM Box C294

What's Your Passion?—Mine is a liberated, yet feminine woman, interested in meeting a cute, witty, fun-loving, athletic, mid-30's professional. If provoked, send photo, phone, bio. NYM Box C295.

Zesty, Beautiful And Intelligent—Woman, 28, WASP, enjoys the arts, gourmet cooking, and exploring the uncharted. Seeks sane, attractive male, financially secure, who still believes in the tooth fairy and kismet. Photo, phone, letter, please. NYM Box C296.

Handsome Italian Executive—Very successful, intelligent man 41, 6', 160 lbs., into the finer things in life, seeks that special lady to share it with. She should be bright, slim and beautiful, 26-39, and possess a true sense of class and wit. Photo, phone please. NYM Box C297.

Successful Career Woman—39, seeks male counterpart, 40 plus. Future plans include marriage and family. Over 6' please. Send phone, we'll meet and talk. NYM Box D815.

Handsome, Successful, Executive—46, 6'1", trim, WASPy male. Owns lovely home on north shore of Nassau County. I enjoy cultural activities including most of the performing and visual arts. More so, I enjoy out-of-door activities such as tennis, skiing, scuba diving, sailing and jogging. I enjoy fine dining and have traveled Europe extensively. I am a sensitive, caring, somewhat quiet person, seeking a lady, 30-40, educated, quite attractive, classy and emotionally together with compatible interests and aspirations for a genuine and solid relationship. Photo, phone, bio a must. NYM Box C291.

Matchmaking Friends Fired!—Successful businessman, 34, 5'9", slim, into weekend retreats, friends, entertaining, movies, theater, sports, bridge country club. Ms. Right would be bright, honest, caring, fun, loyal, pretty, slim and someday wants kids. NYM Box D917.

Attractive, Intelligent Woman—30's. Wishes to meet marriage-minded intelligent man, 34-50. Phone. NYM Box C289

Successful Writer/Editor—Female, 33, pretty, warm, open. Seeks attractive, humorous, professional man for fun, family. Letter/photo. NYM Box C299.

Healthy, Wealthy, Wise—But not smart enough to have met that special woman. I am slim, athletic, 6', 40's, male, intellectually inclined, a combination of independent and dependent. Professional interests in art, music, media, natural history. A renaissance man. I want special friendship, with multi-faceted, sensual, real beauty inside and out. Extremely important you are, like me, financially secure, honest, healthy, 25-35, non-smoking, have your own interests. NYM Box C290.

Not Just Another Lawyer—*Sincere, sensitive, affectionate, 27, 5'8", athletic and (at least) cute. Seeks warm, sincere, intelligent and attractive Jewish woman, early to mid-20's. Photo appreciated. NYM Box C292.*

Male Dentist—35, Jewish, single, handsome. Protect yourself now. Don't let the summer singles scene destroy your mind. Now interviewing for meaningful relationship. No photo, no interview. NYM Box C293.

ANNOUNCEMENTS

Dear Chucky—Roses are red. Violets are blue. I'm so glad, I married you! I wish you a very, very Happy Birthday! With all my love, Audrey.

Are you intelligent—warm, attractive, romantic, creative, sincere, witty, sensitive, vivacious, confident, sensual, fun-loving and special?

Are you looking for someone who's intelligent, well-educated, professional, self-assured, gentle, financially secure, open, attractive, adventurous, caring, sharing and special?

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IEW YORK MAGAZINE COMPETITION

OMPETITION NUMBER 504

BY MARY ANN MADDEN

> # The Forgetful Father of Penicillin
>
> **ALEXANDER FLEMING**
> *The Man and the Myth*
> By Gwyn Macfarlane
>
> —*The New York Times Book Review*
> Sunday, April 15, 1984

bove, a sluggish slug for a worthy work. Competitors are invited to evise one oversimplified, clumsy, or simply unfortunate title line to appear bove the review of any existing, familiar book of past or present.

esults of Competition 501, in which you ere asked for short *original* samples of gional humor.

eport: Are these original? I don't know. A w possess the faint thud of familiarity. In e sense of recognition. And some, I think, ened out of town. Or got moved there. nd closed here. I don't know. But *mean* ey are. Why is everyone so mean to New rsey? (I understand about New York and alifornia.) And Texas. Mean to Texas. And oston. Detroit, for that matter. Or Chicago. entucky . . . I don't know. You guys are, t's face it, mainly mean. And what the hell.

irst Prizes of two-year subscriptions to New York" to:

kangaroo, dressed in a black leather domance outfit, walks into the Mellow larsupial in Greenwich Village, hops on a ool, orders a vodka martini, puts a ten on e bar. The bartender, a wombat with one arring, serves the drink, gives the kangaroo s change: two dollars. "Pardon me for aring," says the bartender, "but we don't et too many kangaroos in here who are into ondage." "Yeah," replies the kangaroo, and when the Tie Me Kangaroo Down port lounge reopens, you won't see too any more."
David English, West Somerville, Mass.
sp. mention: John Falxa, N.Y.C.;
Meredith Gregg, Greenland, N.H.

arly January. Two men are walking down a reet in Philadelphia.
irst man: "What'd you do over the olidays?"
econd man: "Nothing."
A. Shulman, Villanova, Pa.

everly Hills party. Girl approaches attractive guy standing alone.
irl: "Hi, are you with anyone?"
uy: "William Morris for TV, Nina lanchard for commercials."
Arnold Kogen, Encino, Calif.

Runner-up Prizes of one-year subscriptions to "New York" to:

Two California Valley businessmen. First: "What did you do last week?" Second: "Twenty-two hundred." First: "Gross?" Second: "Really."
Grace Katz, Dorset, Vt.

A visitor to Chicago boards a bus. He asks the driver: "Does this bus go to the loop?" Driver: "No, it goes Beep Beep."
Alan M. Novich, D.D.S., Englewood, N.J.

Q. Why does it say "Garden State" on New Jersey license plates?
A. Because "Oklahoma is OK" was taken.
Eric Hyman, Somerset, N.J.

And Honorable Mention to:

A sightseer looking for the cliffside profile of "The Old Man of the Mountain" in New Hampshire approaches a resident and asks, "Where's the Great Stone Face?" "Got me. Haven't seen hide nor hair of 'im since he beat Jackson and Mondale in the primary."
Oscar Weigle, Whitestone, N.Y.

Outside Vincent Price's house in Beverly Hills, a beggar approaches a pale-faced man wearing a black cape and says, "Will you help me? I haven't had a bite in two days." So the man gives him five dollars.
Mark Wolfson, Spring Valley, N.Y.

In Forest Lawn, two female ghosts sit on tombstones watching a male ghost walk by. "There goes Carl," one says, "He used to be a producer. I've had my eye on him for ages—but he doesn't even know I'm dead."
Judith Manis, Tampa, Fla.

Scene: Hudson County, New Jersey. Municipal Town Hall. Visitor: "And all those pictures on the wall, are they former mayors?" Guide: "No. Just the ones who haven't been indicted."
J. M. Glick, Kinnelon, N.J.

In a small West Texas town a near-sighted armadillo walks into a diner, jumps on the back counter, and puts his paw around the toaster. Just as he does, the toast pops up in his snout. Surprised, he falls to the floor. Proprietor: "Funny, we don't see too many armadillos in here." Armadillo: "If you don't get friendlier waitresses, you won't see too many more."
Pericles Crystal, Scarsdale, N.Y.

Overheard at a National Mayors Conference. Mayor from the Midwest: "What is your plan in case of nuclear attack?" Mayor Koch: "Alternate-side-of-the-street parking will be suspended."
Michael Solomon, Spring Valley, N.Y.

A Detroit man in the middle of a divorce is listening to his therapist, who says "Have you considered your options?" "Yes," replies the man, "but I don't think the sun roof will win her back."
D. Gobble, N.Y.C.

Two gamblers at the card tables in Las Vegas. Oklahoman to Texan: "How come you win at cards but lose at the horses?" The Texan: "They won't let me shuffle the horses."
Nathan B. Seider, Brooklyn

Two Senators meet on the steps of the capitol. First Senator: "I have good news and bad news. The good news is Reagan is withdrawing Meese's name for Attorney General." "And the bad news?" "He's appointing him Secretary of the Treasury."
Larry Laiken, N.Y.C.

Q. Why did the Californian cross the road?
A. Because his car was in the shop.
Gregory Greenberg, N.Y.C.

Wisconsin tourist paying $14.95 restaurant bill: "Back in Milwaukee this same meal would've cost me only $6.95." Michigan restaurant owner: "Then it was hardly worth the 260-mile drive!"
William L. Bennett, Muskegon, Mich.

Overheard at Ma Maison: "The Arabs are everywhere here. I'm staying at the Beverly Wilshire, and in my suite there's a copy of the Gideon Koran."
Richard Fried, Brooklyn

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A Back Bay matron is asked how one gets accepted into Boston's elite social circle. "The determining qualification," she replies, "is breeding." "Sounds like fun. Where do I apply?"

Ellen Lenhart, N.Y.C.
sp. ment.: Leslie Jacobson, Lynne, Mass.;
Bev Hall, Halesite, N.Y.

Two unexhibited artists at a N.Y.C. Gallery. "Say, why would they ever hang this picture?" "Maybe they couldn't find the painter."

Msgr. A. V. McLees, St. Albans, N.Y.

Q. Why is the Golden Bear the state symbol of California?
A. Because it is nocturnal, shortsighted, dopey, and wears a fur coat all year round.

Marilyn Crystal, Scarsdale, N.Y.

A Japanese executive is touring a Detroit plant and remarks, "Our assembly lines have more automation with more computer-memory controls." Detroiter: "We don't need them, we have almost total recall."

Albert Komishane, Elizabeth, N.J.

How many New Yorkers signed the Declaration of Independence? Two. The others didn't want to get involved.

Mark Greenberg, Bronx

Guy walks into a restaurant on Baltimore's waterfront and asks, "Do you serve blue crabs?" "Yes," replies the waitress. "Have a seat and cheer up."

Jay Tischenkel, North Miami, Fla.

Madison Avenue. Two advertising executives meet on the way into Frank Campbell Funeral Chapel. "Too bad about Torrance. What did he have, anyway?" "I'm not sure. I think some General Foods, Chrysler for TV, and Drano..."

F. Peter Model, N.Y.C.
similarly: Bill Beck, East Orange, N.J.

A New York balletomane is vacationing in Maine. He asks his host what they do for culture, and is told they go to the woods at night to watch the moose dance. Finally, bored, he wanders to the woods, watches the moose dance. Next day he complains to his host: "Worst, ungainly dancing I've ever seen." Host replies: "You dope, nobody goes on Wednesdays, it's amateur night."

Joel F. Crystal, Scarsdale, N.Y.

Q. What is the average term of a Chicago alderman?
A. Four to six with time off for good behavior.

Bob Kopac, Poughkeepsie, N.Y.
sp. ment.: Danielle Warner, Flossmoor, Ill.

Q. What in New York City has a large dome and is available for weddings, wakes, and Bar Mitzvahs?
A. Ed Koch.

Raymond E. Benenson,
Niskayuna, N.Y.
sp. ment.: Margaret A. Garvey,
Phoenix, Ariz.

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e drinker to barman in Lexington, Kenky: "We lost almost everything. We lost stables, all but six horses. We'll never uild a thoroughbred farm with one mare. worst of all, it affected my brother meny. He—uh, apparently, he thinks he's a ıver. He's been felling trees, sometimes h saws, but sometimes not." "That's terle," said the bartender. "Are you taking ı to a psychiatrist?" "Well, I guess I uld," said the breeder, "but we need the ns."

Robert D. McCaddin, Allenhurst, N.J.

oklyn boy to a friend: "Tomorrow I'm ng to New York."

Jacob Chasin, Hackensack, N.J.

a California eatery: "How many transnted New Yorkers does it take to make egg cream?" "You call that an egg am?"

Gerri Ginsberg, Oakland, Calif.

e trouble with Atlanta is that when you ve the city limits you're in Georgia.

Karen Shulman, Amherst, Mass.

cond Prize: Two weeks in Terre Haute, diana.
rst Prize: All that plus the flight back.

Nikki Rosa, N.Y.C.

acher to N.Y.C. class: "Can anyone tell the words inscribed on the Statue of berty?" Student: "New Jersey Go Home!"

Alex Perez, Miami, Fla.

wo spectators, Marathon Day: "Did you e Copley Place?" "I'm surprised she even ished!"

Mark Lawrence, Boston, Mass.

uy in Indianapolis bar: "Did you hear the mor about the Colts moving to town?" artender: "Are you sure it isn't just Irsay?"

Philip N. Hathaway, Indianapolis, Ind.

disappointed job applicant called the .Y.C. Board of Education to find out why e'd been rejected. "Was it because I have me unpaid parking tickets?" "No," was e reply, "it's just that $5,000 worth makes ou overqualified for chancellor."

Robert McLain, N.Y.C.

reenwich commuter train, early January. What did you do over Christmas?" "The mily room."

Ross Allen, Bloomington, Ind.

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mpetition Rules: TYPEWRITTEN POSTCARDS, EASE. One entry only should be sent to Competin Number 504, *New York* Magazine, 755 Second venue, New York, N.Y. 10017. It must be received by ay 11. Editor's decisions are final, and all entries come the property of *New York*. First-prize winners ll receive two-year subscriptions to *New York*, and nners-up will receive one-year subscriptions. Relts and winners' names will appear in the June 4 sue. Out-of-town postmarks are given three days' ace. ■

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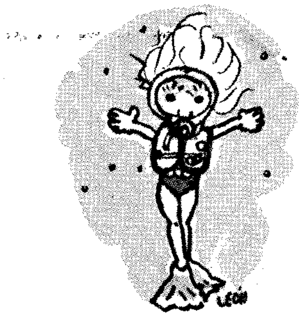

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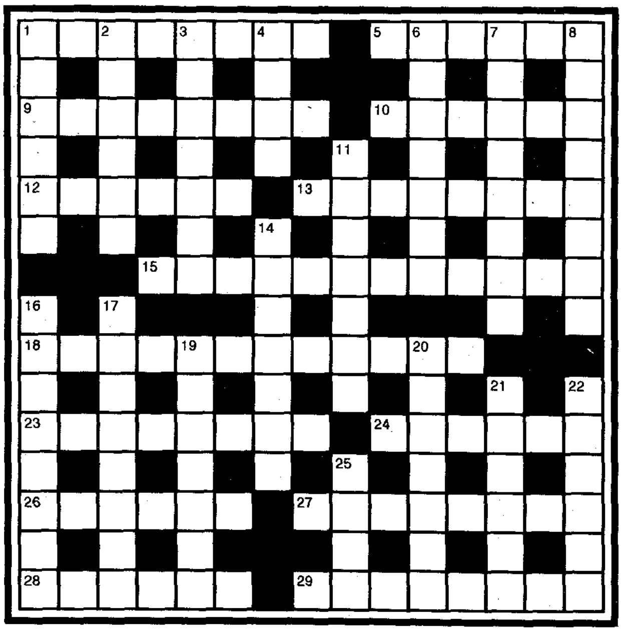
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 The driver is in the wrong next time. (8)
5 Birds which put a bird noise into writing. (6).
9 Kind of monkey that breaks a china cup. (8)
10 Happen to a note in an instrument. (6)
12 A prose translation for theatrical works. (6)
13 Hunted for a piece in a tangled beard. (8)
15 Intellectual who has to squander her savings. (12)
18 It is nonsense to give good marks to the instruments. (12)
23 Having a rest makes one strong moving about the ring. (8)
24 Place in which to make a man go landless. (6)
26 Foolish talk is so retrograde in a doctor. (6)
27 College to take note of as a symbol of quality. (8)
28 Occupant puts article into temporary dwelling. (6)
29 Group I bring to court for crime. (8)



Down

1 Long indicator. (6)
2 First-class person gives up rubbish about degree subject. (6)
3 The place to shake everyone (7)
4 Leave out the captain. (4)
6 One found in antiquity under tree is bitter. (7)
7 Scottish name for a final melody. (8)
8 Plant in the unbroken past. (
11 Spell of peace hoped for after politicians' talk? (7)
14 The child enters fewer classes (7)
16 Terrify in a battle about the leaders of France. (8)
17 Right of patronage causes a fellow to be interrupted by promises. (8)
19 European in part of Africa ba about six. (7)
20 The warm-hearted came first and got a fire going. (7)
21 Somewhere to get a drink in very warm place. (6)
22 Go short before you return fo a servant. (6)
25 A criminal type turns up at a celebration. (4)

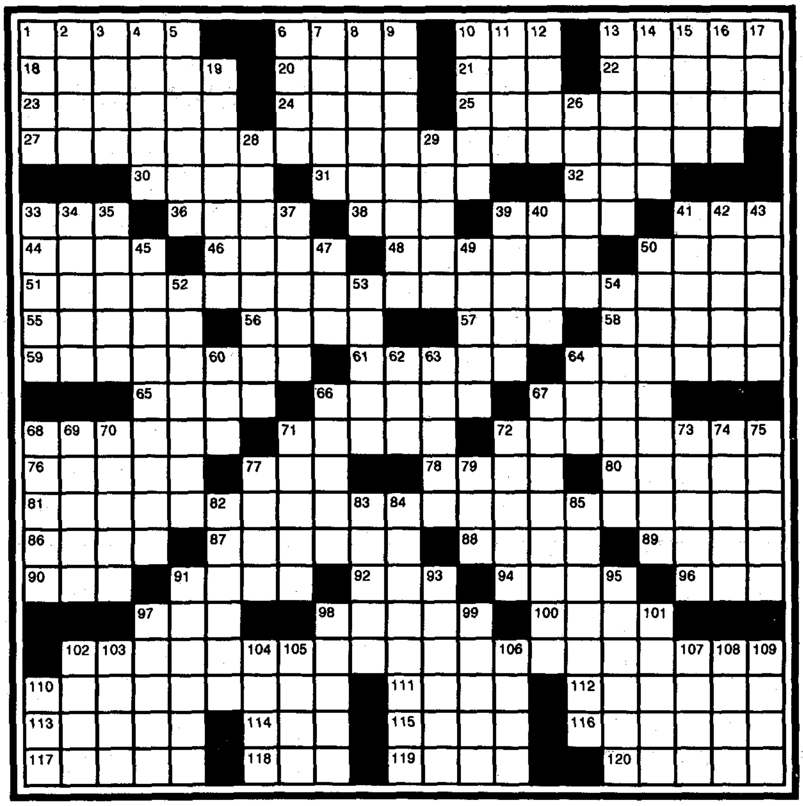
'SHORT STORY': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Point of view
6 Lomond, for one
10 Rickles's rank as Sharkey
13 Group of eight
18 Dancer Geva
20 Japanese box
21 Popeye's Olive
22 Not a soul
23 Old alert
24 Banquet
25 Stressful influences
27 SITUATION, in the story
30 Not dubious
31 Somersaults
32 —— -de-France
33 Sci. workshop
36 Type size
38 Tokyo, once
39 Spy's message form
41 Rotating piece
44 —— the kill
46 Moslem magistrate
48 Harmony of minds
50 Merry monarch
51 SITUATION continued
55 Minneapolis suburb
56 "Kon- ——"
57 A Grant
58 Vote in
59 Kind of flute
61 Part of A.F.L.
64 Acclimates: var.
65 Naval off.
66 Parcel out
67 —— Bones, the Headless Horseman
68 Actress Prentiss, et al.
71 State of India
72 "—— Complaint"
76 Mary or John Jacob
77 Hill-dwelling insect
78 Brian ——, Irish king
80 Clothes moth
81 RESULT, in the story
86 Listen!
87 Pacific's discoverer
88 Rumpus
89 Place for a chapeau
90 Scottish alder
91 Stable mate
92 Third word of 19-Down
94 "It —— hundred years to a day"
96 Mule's father
97 Isle in a stream
98 Goes by plane, colloquially
100 Lillian of "I'll Cry Tomorrow"
102 RESULT continued
110 Pertaining to guardianship
111 Adapted organism
112 Whole
113 "Wind in the Willows" animal
114 Physicians' org.
115 Son of Ramses
116 Painter's pigment
117 Eerie
118 Units of wt.
119 Waste allowance
120 Lucid

Down

1 Remain
2 After tra
3 "—— for All Seasons"
4 British stoolies
5 Align accurately
6 Exec's auto
7 —— a kind (unique item)
8 Neonate's bed
9 "Born Yesterday" actress
10 Egyptian Christians
11 Fire: prefix
12 Butter sub
13 Bargain-priced
14 Sedan's relative
15 Ripped
16 Dill, in the Bible
17 —— Moines
19 Patriotic song by S.F. Smith
26 Like icy roads
28 Wine server
29 Era
33 Metric quart
34 Battery terminal
35 Fundamental
37 Robin of ballad fame
39 Apple utensil
40 Wingate of WW II
41 Lid
42 Linda Lavin sitcon
43 Race assemblages
45 "A —— scholar"
47 Printing fluid
49 Brimless cap
50 Winchell was one
52 Identifying sign
53 Some pickles
54 Composer Gian Carlo
60 Oral surgeon's abb
62 E. of Miss.
63 Ice cream mold
64 Miscalculate
66 Take —— at (try)
67 Land border
68 Sultan's colleague
69 "...wish upon ——"
70 Driver's about-face
71 Anoint, old style
72 Previous
73 —— day (diurnal)
74 Dublin poet
75 Eats to the full
77 At a distance
79 Diner's leftover
82 Subsided
83 Tribal emblem
84 Least bald
85 Balzac namesakes
91 Address to a peer
93 Kin of rugby
95 Flaccid
97 Do tailoring
98 Map book
99 Hamill's footwear
101 Bellhop's milieu
102 Daintily attractive
103 —— spumante
104 Watch face
105 Poetic foot
106 Blue-pencil
107 Golf course half
108 Soprano Berger
109 Annum
110 Calf's mother



Solutions to last week's puzzles appear on page 130

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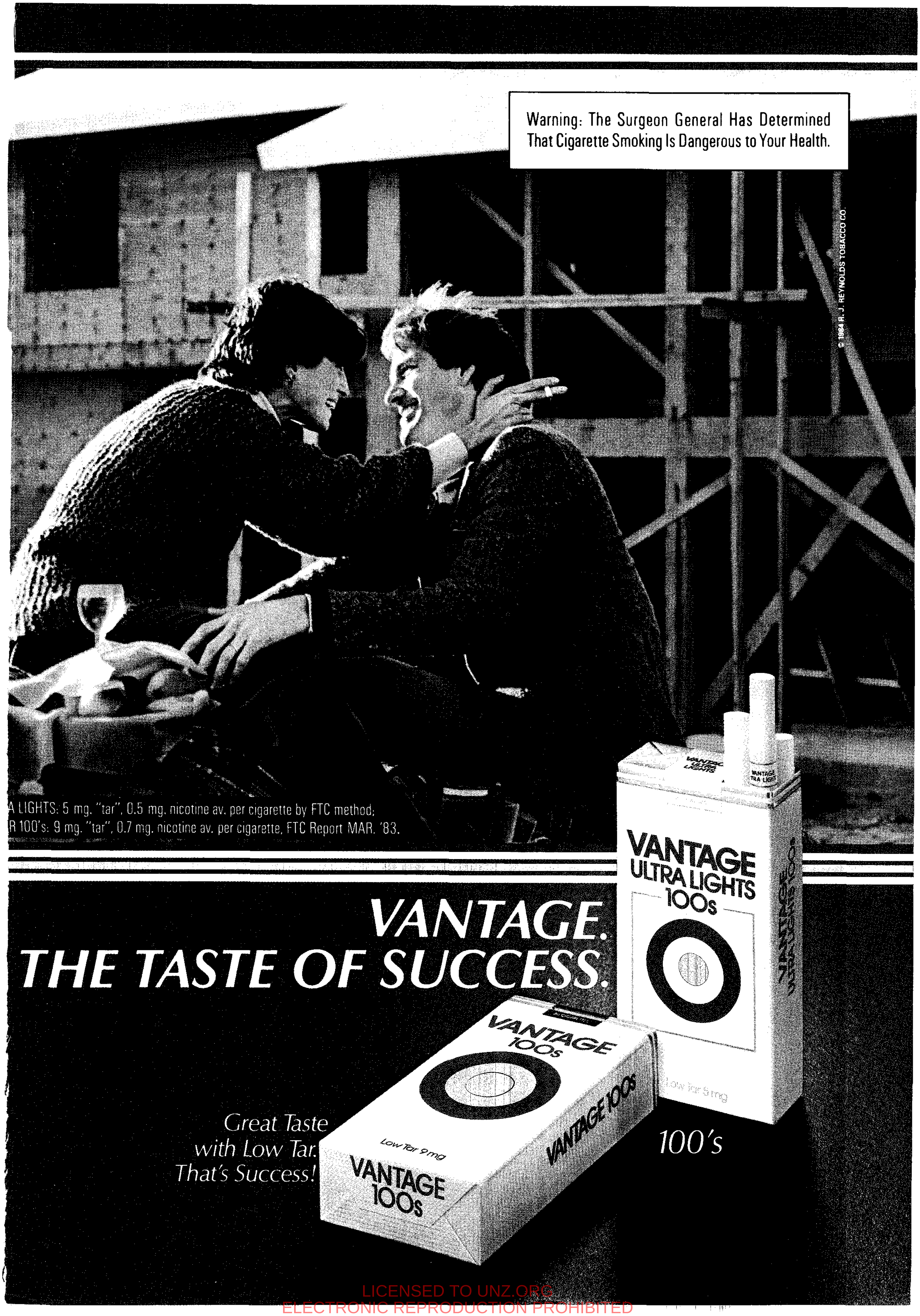
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